

The Canadian Modern Language Review



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VOLUME XV

BOOK NUMBER 1959

NUMBER 4

COLLECTION

CLASSIQUES CANADIENS

L'instrument idéal pour se faire une opinion personnelle sur la littérature canadienne-française. Chaque fascicule comprend, outre de nombreux extraits des oeuvres de l'auteur, des notes biographiques, une chronologie des oeuvres, une bibliographie, une présentation et des commentaires qui aident à mieux comprendre le sens de l'oeuvre.

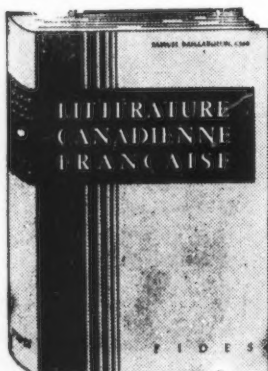
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THE CANADIAN Modern Language Review

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THE ONTARIO MODERN LANGUAGE TEACHERS' ASSOCIATION
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Volume XV

BOOK NUMBER, 1959

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CONTENTS

Editorial Comment	5
President's Remarks	Ian Ferguson 7
A Message from the Canadian Educational Book Publishers Institute	Gladys E. Neale 9
Text-Book Selection	S. D. Holmes 11
A Vote of Thanks to Dr. Jeanneret	12
Some New Language Tests and Minimum Vocabulary Lists	M. Sniderman 13
The Windsor Conference	16
La Culture dans le Québec contemporain	J. C. Bonenfant 19
O.M.L.T.A. Resolutions 1959	A. M. Fox 29
Items of Interest	30
Foreign Exchange	Morgan Kenney 32
Book Reviews	Directed by Morgan Kenney 34

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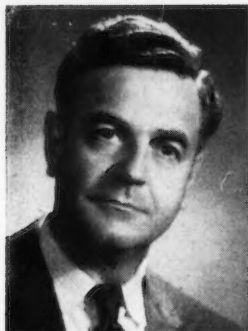
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Editorial Comment

LET'S MAKE IT UNANIMOUS!

The publicity resulting from the winning of the Greer Memorial Award on April 7, 1958, has aroused fresh interest in the "Review". We now have approximately 800 regular subscribers - an increase of $33\frac{1}{3}\%$ over last year at this time! From now on we shall circulate about 1000 copies of each issue, including those sent out for promotion purposes.

Unlike many educational journals, the "Review" is entirely self-supporting. At the annual Easter Convention of the O.M.L.T.A. the Business Manager predicted a substantial profit on the year's operations.

You will be interested in the following analysis of the source of our regular subscriptions, as reported to the Editorial Board on March 21st: Metropolitan Toronto - 158; the rest of Ontario - 453; British Columbia - 20; Alberta - 12; Saskatchewan - 5; Manitoba - 10; Quebec - 4; New Brunswick - 4; Nova Scotia - 4; P. E. Island - 1; U.S.A. - 35; Mexico - 1; Germany - 1; total - 715. It will be noted from the above report that we have gained 85 new subscribers since the date of the survey. At the present rate of increase, we shall soon have 1000 regular subscribers!

Next fall we are going to ask the Head of every Moderns Department in Ontario to urge all of his colleagues to subscribe to the "Review". A number of schools have already reached this 100% objective. Let's make it unanimous!

OUR BOOK NUMBER

The Summer Number of the "Review" will henceforth be called the Book Number. It will appear on May 15, a month earlier than previously, to guide our readers in their choice of texts for the coming year.

In addition to the regular features, our first Book Number contains President Ian Ferguson's optimistic convention address, a congratulatory message from Miss Gladys Neale, President of the Canadian Book Publishers' Association, an illuminating statement by Mr. S. D. Holmes regarding the selection of text-books by the Department of Education for Ontario, and a challenging article on Canadian Literature by Mr. Charles Bonenfant, Chief Librarian of the Legislative Library of the Province of Quebec. You will also wish to read Mr. Sniderman's second thought-provoking article on Minimum Vocabulary and Objective Tests.

With a better understanding of our mutual problems, we can advance more rapidly towards the attainment of our common objectives - better courses, better text-books and better methods of instruction.

HONORIS CAUSA

Following his retirement on June 30th from the principalship of University College, our distinguished friend and colleague, Dr. F. C. A. Jeanneret will begin a three-year term as Chancellor of the University of Toronto. After 50 years of continuous association with the University, Dr. Jeanneret has won its highest award.

G. A. Klinck

COMME IL VOUS PLAIRA

11

Already in its second edition, this reader contains stories from the fields of Indian folklore, fable, adventure, whimsy, humour, biography and animal life. All the selections have been abridged and simplified, and have been graded for length and for difficulty in tenses, grammar and vocabulary. Exercises follow selections and there is a complete vocabulary. 226 pages, 11 illustrations. List price \$1.35. Teacher's supplement 25 cents or free with orders for 30 or more copies.

VIGNETTES

'Vignettes' is an anthology of new French readings for intensive study in grade 12. It contains an abundance of first-rate literary material, almost completely unedited, from the fields of prose, drama and poetry by nineteenth and twentieth century authors from both sides of the Atlantic.

12

The exercises which follow each selection are designed (a) to help the student read with understanding, enjoyment and appreciation; (b) to develop his vocabulary, active and passive; (c) to encourage the use of spoken French; (d) to deal, where necessary, with grammatical difficulties; and (e) to provide, where useful, translation from English into French.

The vocabulary is complete and includes words found in the text and exercises as well as brief biographical notes about the authors. A special English-French vocabulary is provided to help with the translation exercises.

This book has gone to the printers, and it should be ready in April. It will have about 300 pages, 8 full page illustrations, and will cost \$2.00

Both by M. Sniderman

Lorne Park Secondary School

Published by Thomas Nelson & Sons (Canada) Limited, 91 Wellington St. West, Toronto 1, Ontario.

PRESIDENT'S REMARKS

O.M.L.T.A. CONVENTION, 1959

I fear that after a short, but nonetheless exhausting, winter term, the president's remarks will not be inspirational in nature. However some of the highlights of our past year should be reviewed before we look to the future.

In order to select satisfactory Upper School Authors texts, a questionnaire was circulated among the markers last July. The results of this survey were later sent to all schools in the Province: While the response to this news letter was not encouraging, yet the original questionnaire did supply the members of the Prescriptions Committee with a clear indication of the teachers' preferences, and it is hoped that the decisions of the Committee will meet with the approval of the majority of Moderns teachers.

In keeping with the practice of recent years, a fall conference was held in 1958. This most successful event, held at Waterloo College, was very encouraging to the members of the executive. Noteworthy features were the hospitality of the College authorities, the programme itself and the excellent attendance. Such a response leads one to wonder whether more of our energies and financial resources should not be directed toward our fall conference. In certain respects these have been more successful than some of our Easter meetings. Perhaps the time is approaching when we should seriously consider the advisability of shifting our annual meeting to the fall.

It seems fairly evident that within the next few years, some fundamental changes are to be made in the time-honoured Upper School examination system. In that connection it is very timely that the thought-provoking report of our committee on Grade XIII Modern Language Examination Questions should be published just prior to this meeting. I hope that there will be some opportunity to discuss it here before it is referred to the new executive. We thank the members of this committee for their work, and trust that their recommendations will give us material for resolutions to go forward from this Association to the Department of Education.

Unlike my predecessor, I cannot congratulate the Editorial Board of the Canadian Modern Language Review for winning the Greer Memorial Award. However I should like to commend them for maintaining the high standard of the "Review", and to congratulate them for their success in raising the number of subscribers to an all-time high - some 737 at the middle of March.

Sooner or later the vexatious problem of finances arises to haunt most organizations as well as individuals, and O.M.L.T.A. is, unfortunately, no exception. In this age "increased costs" is a daily recurring theme, and we, too, have now reached the unhappy stage where our income has been outstripped by our expenses. In this connection some consideration should be given to our relationship with our parent body, the O.E.A. Of our present two dollar fee, this section receives only 75 cents plus a possible rebate

not exceeding 25 cents per member, from the College and Secondary Department. Our executive has been perturbed by this inequitable division of the fee, which sees less than half of our two dollars allotted for the operation of all our activities while the remainder goes to the central O.E.A. executive for administration and for services which sometimes appear to us to be of doubtful value. A sub-committee of the executive studied this problem of fee structure and our affiliation with the O.E.A., and made certain recommendations which will be presented later to this meeting. In the meantime we have made a strong representation to the O.E.A. asking that the new minimum fee of \$ 3.00 be divided equally between the sections and the central executive. It is our hope that our members will support our stand on this matter of finances, even though it may bring us to the point where we may have to consider severing our connections with the O.E.A.

Looking forward to the immediate future, it seems to me that we, as an association of professional teachers of modern languages, should clarify our thinking and make our stand known on a currently contentious issue, viz. the teaching of French in the elementary schools. We have long paid lip-service to the theories of Dr. Penfield. We have all observed how readily young children can master a second language. We have all deplored the slow rate of progress of our junior classes and longed for the opportunity of becoming more effective teachers of a living language rather than mere testers of vocabulary and correctors of verb forms. The moment may be at hand for reforming the whole concept of French instruction in Ontario. In scattered communities throughout the province French is now being taught in the elementary schools. For the most part leadership is this movement has been given by laymen. Are we, experts in the field of language instruction, to stand idly by, to await the fate of this trend? If it withers and dies, many of us will spend the rest of our teaching days testing vocabulary and correcting verb forms. If it prospers, we may be on the "outside, looking in", as the saying goes, unless we give some leadership, promptly, to this movement.

I am not advocating that we recklessly jump on the present bandwagon. We should, however, accept the challenge, set up a committee to go into all aspects of the problem, including the vexatious questions of procuring capable instructors, course content and revision of the secondary school course. A year from now, a policy should be adopted. If we are convinced that French should not be introduced until Grade IX in Ontario, let us say so. If we feel that it should be taught in the elementary school, let us put forward at least the outline of an all-embracing plan that will clarify the present piece-meal development of French instruction at the elementary level.

In conclusion, I should like to express my thanks to all the members of the O.M.L.T.A. executive and to those who have served during the past year on the various sub-committees for their work and efforts in carrying on the Association's business, and especially for the hours of planning and work involved in making the arrangements for this annual meeting.

Ian Ferguson



**A MESSAGE FROM
THE CANADIAN EDUCATIONAL
BOOK PUBLISHERS INSTITUTE**

Gladys E. Neale, Chairman

As Educational Editor of the Macmillan Company of Canada, Miss Neale has directed the production of many excellent text books for Canadian schools.

It was with pleasure that we accepted the suggestion from your editor that our organization be represented in the "book number" of the Modern Language Review. We have noted with interest the progress of your magazine since its inception, and wish to congratulate you on its continued growth and on its excellent service to teachers of Modern Languages.

As publishers we believe that, through the text books we produce, we are making a contribution to the education of young people in every field, and are fully conscious of our great responsibility in the educational world.

Publishers keep very closely in touch with developments in methods and content in Modern Languages, and have found many highly competent authors and editors among members of your Association, and your colleagues in other provinces. As a result, the text books published reflect the special needs of this field. The increasing success of Canadian language text books has depended on their soundness in content, practical application of direct method techniques, and physical format which is attractive and makes the fullest use of type and illustrations as teaching tools.

The increased awareness in the world today of the importance of language study, the growing acceptance of the foreign language as a means of communication, rather than merely a body of grammatical rules, the current lively public interest in the teaching of French to younger children—all these suggest that Modern Language teaching has entered upon a new and vigorous stage in its development. We wish Canadian teachers of languages every success in the practice of their important and demanding profession and assure them of our continuing interest and co-operation.

OUR READERS *are* THE LEADERS

!

French

French Short Stories — Hills and Hollbrook

German

Pole Poppenspüler — Storm

Spanish

La Novela de un Novelista — Valdés

Italian

I Promessi Sposi (Chapters 1-8) — Manzoni

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TEXT-BOOK SELECTION

S. D. Holmes

Assistant Superintendent, Curriculum and Textbooks.

Ontario Department of Education

Books listed by the Ontario Department of Education for use in Modern Languages fall naturally into three categories, — approved books, recommended books, and prescribed books.

Grammar and composition texts are given approved listing in an annual departmental publication called Circular 14. Fifty years ago Fraser and Squair's French Grammar was the only book which teachers might use. The 1959 list contains five different books approved for Grades 9 and 10 French alone, and similar, though smaller, alternative lists for other languages and for Grades 11 and 12.

These approved books are chosen for listing by departmental committees from the books submitted for consideration by publishers. Other things being equal, preference is given to books of Canadian authorship, and departmental officials are always ready to help and advise publishers in preparing new books.

In classes up to and including Grade 12, teachers are expected to choose a pupil text-book from the approved list. For Grade 13 there are no grammar and composition texts listed in Circular 14, and teachers are free to make their own selection at this level.

The second category, recommended books, is made up of books for classroom study or for supplementary reading, that is, for intensive or for extensive study. These lists, classified by language and grade, are found in the Courses of Study, and it is clearly pointed out that they are not to be taken as closed or exclusive lists. The lists can only be revised when the Courses of Study are revised and reprinted. Books for inclusion are chosen from publishers' offerings.

Books in the third category, those prescribed for study for the Grade 13 Authors examinations, are changed annually and listed in Circular 58, Prescriptions, for the current year. The selection of these books is made by joint committees representing the universities, teachers (the Ontario Modern Language Teachers' Association), and the Minister of Education. The recommendations of the committee must be approved by all the Ontario universities and by the Minister. The choice must be made well in advance to allow the recommendations to be circulated to the universities and to give publishers time to prepare annotated editions. Substitutions must sometimes be made after the committee has made its recommendations, — sometimes at the request of a university and sometimes because of publishing difficulties. The sale of a prescribed book for Grade 13 French is quite large enough to warrant a Canadian edition or a special printing, but, in the case of German, Spanish, and Italian texts it is fre-

quently necessary to depend on imported books, because of the smaller numbers involved. Annotations and exercises are also a problem in these cases. It is, of course, vital that there be no shortage of a prescribed book at any time in the year in which it is being used. It is this matter of an assured supply which is the greatest limiting factor in the final choice of the prescription.

An attempt is now being made to give an indication of possible prescriptions two or three years in advance. There are difficulties in the way but, if it can be worked out, the plan will give teachers a better chance to avoid repetition in Grades 12 and 13 and perhaps permit a better and wider choice of books in Grade 12.

ASSOCIATION NEWS

A VOTE OF THANKS TO DR. JEANNERET

(adopted unanimously by the 1959 annual meeting of the OMLTA)

Speaking for all of us, I wish to express our regrets that illness has kept away from this meeting a member whose regular attendance in years gone by has made him almost an institution in the OMLTA. I speak, of course, of Dr. Jeanneret, retiring principal of University College, learned scholar and outstanding educator.

I should like to take a moment, on this occasion of Dr. Jeanneret's retirement, to acknowledge the debt that we owe to him.

At one time or another he has occupied with distinction all of the executive offices of our Association. He has served on a number of important committees whose efforts have resulted in reforms and improvements in language instruction in Ontario. In the discussions at our general meetings he has frequently set our thinking aright with his wise counsel, and with his sound judgment has led us from the wilderness of pointless debate.

Dr. Jeanneret was one of the leaders in the movement that brought about a new approach to French teaching in this province in the late thirties. With the revised course came an urgent need for new textbooks. He undertook the formidable task of meeting this need. Many of our best French texts in the last two decades have come from his pen and that of his collaborators. There was a period when Jeanneret books were standard in all grades from IX to XIII. *Cours Moyen, Intensive Readings for Grades XI and XII, Pour Lire avec Plaisir, Cours Primaire* — these are the books that characterized the era that some of us already look back on as "the good old days".

In addition, many of us as individuals have a more personal debt which we owe to Dr. Jeanneret. We have had the opportunity of receiving instruction from him, either as undergraduates or as teachers at Sillery.

Since we can bestow no honorary degrees and since we have no stained glass window to unveil, our thanks on this occasion must be simple. Dr. Jeanneret is already a life member of the O.E.A., and we have no bar to add to this award. However, I would ask you to join me in a unanimous vote expressing to Dr. Jeanneret our thanks and appreciation for all his past services and our best wishes for a speedy recovery and for continued active association with our group long into the future.

Ian G. Ferguson,
President, O.M.L.T.A.

April 1, 1959

SOME NEW LANGUAGE TESTS AND MINIMUM VOCABULARY LISTS

M. Sniderman, Lorne Park Secondary School

Now Vice-President of the O.M.L.T.A., Mr. Sniderman has done extensive research in methods of testing the achievement level of Modern Language students. He is also an ardent proponent of Minimum Vocabulary Lists.

With the spotlight on objective tests, teachers will be interested in one area of testing in which a breakthrough seems to have been achieved—that of prognosis. Pioneers in the field of testing like V. A. C. Henmon (1) and W. V. Kaulfers (2) concluded after much experimentation that the only way to predict successful performance in a language was an actual tryout in that language. In a recent experiment conducted by the U. S. Airforce Institute of Technology, it was found that, at least in certain situations, specially designed aptitude tests are as effective as a trial course in predicting later performance in Russian language training.

The two methods compared were selection on the basis of performance in a four week trial course and selection by means of scores on four subtests of the Psi Lambda Foreign Language Aptitude Battery.

The trial course covered a review of English grammar, an introduction to the Cyrillic Alphabet, and Russian words and sounds. The four subtests used were Phonetic Script, Words in Sentences, Spelling Clues, and Paired Associates. After being taught some of the phonetic symbols used in English phonology by means of tape recording, the students were required to relate the sound to the correct symbol. The second subtest measured the ability to understand the function of words and phrases in sentences. The task was to identify a word or phrase in another sentence which had the same function as the underlined word or phrase. The third subtest was a speed test in which the subject was presented with an abbreviated, symbolic spelling of a word which must be identified in terms of its meaning. In the final subtest the student was required to memorize the English equivalents of 24 nonsense words. The test consisted of two minutes' study of the vocabulary, two minutes to practice active recall, and four minutes for a multiple-choice recognition test.

The conclusion of the study was that a one hour battery of aptitude tests was as effective as a four week trial course in selecting Russian language trainees. This test, under the title Modern Language Aptitude Test, is being published by the Psychological Corporation, 304 East 45th St., New York 17, N.Y., and will be available for distribution when the standardization is complete and the manual is printed.

The Co-operative Test, Educational Testing Division, Princeton, N.J.,

- (1) Henmon, V. A. C., et al. — **Prognosis Tests in the Modern Foreign Languages.** N.Y. MacMillan, 1929.
- (2) Kaulfers, W. V. — **Why Prognosis in the Languages?** — Modern Language Journal, 1930, XIV, 269-301.

has an interesting series of tests in Latin, Spanish and French. Each language has two tests — one for students in the first two years of study and the other for those with more than two years of study. Each test covers reading, vocabulary and grammar and takes 40 minutes to do.

In addition to the above, there is the French Listening Comprehension Test which tests the ability to understand spoken French by means of tape recordings. It takes 10 minutes to administer and 30 minutes to do. It is divided into four parts covering four different types of listening situations: (1) **Phonetic Discrimination** — Five expressions that sound or look the same but are different in significant details appear together on the answer page. One of the expressions is read aloud, and the student chooses the one he has heard. (2) **Answering isolated questions** — A question is read aloud and the student chooses the most suitable response to the question from among five suggested responses. (3) **Completion Statements** — Each item consists of a sentence that is complete, except for a final word or expression. After listening to each sentence, the student must choose from among five suggested responses the one which most appropriately completes the sentence. (4) **Comprehension of passages** — This includes a series of passages, each of which presents a description, scene or incident that is complete in itself. After the passage is read to the student, he is asked a series of questions based upon its content and chooses from among the five suggested responses to each question.

At the 1958 Convention of the O.M.L.T.A. the following resolution was passed: "Resolved that the O.M.L.T.A. urge the Department of Education to prepare high frequency word lists in French, German and Spanish, for examination purposes, and that these word lists be made available to the teachers of these languages." In his report on the submission of O.M.L.T.A. resolutions to the Department of Education, Professor Fox, then secretary of the O.M.L.T.A., wrote as follows from Mr. John McKerrow's notes on the views of the Department expressed at the meeting with regard to this resolution: "Fear was expressed such lists would tend to become maximum vocabulary lists, not suitable for a living language, and an obstacle to broad and effective teaching".

These views prompt several questions. Would minimum vocabulary lists become maximum vocabulary lists in the hands of conscientious teachers who are now valiantly struggling with an overloaded course but are trying to make it meaningful by the judicious selection of useful and high-frequency vocabulary? Did such teachers in the rather less trying and challenging days of Fraser and Squair teach nothing but the minimum laid down in the departmental courses of study? Isn't it true that the fears expressed above would be valid in the case of teachers who, perhaps justifiably pleading lack of time and the pressure of examinations, do not teach much general vocabulary in Grades XI, XII, and XIII? Doesn't the germ of a solution lie perhaps in an extension of Inspector Steinhauer's approach in his excellent outlines of the courses in Grades IX and X to the senior grades? But ultimately, wouldn't the deciding factors in determining practice in the classroom be the syllabus and the nature of the Grade XIII examination?

The issue of vocabulary selection is discussed by Dr. Eric Astington (3), Senior Modern Languages Master at Stockport School in the September, 1958 edition of *Modern Languages*. In this article he tells the fascinating story of how he constructed a basic active minimum vocabulary (4) of 1,330 words, 900 of which are common to "Le Français Élémentaire", the French Ministry of Education basic minimum vocabulary and grammar list.

"During the past eight years, this vocabulary has been subjected to extensive testing. In a controlled experiment, I was able to show that a form of 13+ beginners, who learned 305 of the words in their first two terms, made better progress than other forms learning an uncontrolled vocabulary (Astington, 1950)."

Subsequently, this form, who in their three-year course (1949-1952), confined their active vocabulary to the 1,330 words, achieved significantly better G.C.E. results than forms taking G.C.E. after five years, with uncontrolled vocabulary.

In another experiment (1952-1957), the fourth stream of a four-form entry, the academically least able, concentrated on the basic minimum vocabulary as their active vocabulary in their five-year course, and achieved a very satisfactory G.C.E. result. This form had 13 passes out of a possible 20 (65%); the other three forms had 36 passes out of a possible 65 (56%); the greatest number of passes achieved by the experimental form in any other subject was 6.

Control of a limited, coherent vocabulary of wide covering-power seems to give good results, particularly in translation into French and in free composition. For translation from French, a wider, passive recognition vocabulary is, of course, required."

Dr. Astington summarizes his viewpoint as follows:

"(a) The achievements of our pupils, after five years of learning a language, are, generally, unsatisfactory.

(b) They are unsatisfactory because we try to teach too much, both in vocabulary and in grammar.

(c) By teaching less material, we would teach more thoroughly, because we would have more time for effective practice and repetition.

(d) Experiment has convinced me that a relatively small, coherent, active vocabulary of about 1,350 words is sufficient up to G.C.E. Ordinary Level. Such a vocabulary can be taught using existing textbooks.

(e) Restriction to an active vocabulary of 1,350 words in the first four or five years in no way impedes the development of the future specialist in French language and literature. I have found it to be a sound basis even for those who have ultimately won Open Scholarships in Modern Languages."

(3) Astington, Eric — **Vocabulary Selection in French Teaching** — *Modern Languages*, XXXIX, 3, 102-107.

(4) Astington, Eric — **A Basic Minimum French Vocabulary** — M. Ed. Thesis, University of Manchester, 1950.

A Basic List of Basic Word Lists

French

- 1) Landry, J. A., **Graded French Word and Idiom Book**, Copp Clark, \$2.25. (This contains the first 4569 of the 6067 items in The Vander Beke word list; the first 600 of the 1724 items in the Cheydleur idiom list; all the items in Tharp's "A Basic French Vocabulary"; an introductory section on cognates and word-building; and many special lists designed to help the student to improve his understanding of French words).
- 2) Scott G. C. and Burney D., **A French Word Book**, Oxford University Press, 40 cents. (This is also based on Vander Beke and Cheydleur word lists but the words, idioms and phrases are subdivided according to parts of speech, and are grouped under appropriate headings according to meaning.)
- 3) Lee A. and Corbett J. A., **A French Word Book**, Clarke Irwin, 50 cents. (The authors independently made a list of about 3600 words arranged under 20 topics and divided into four parts for each of the four years covering the ground for the First School Certificate Course in England at the time.)
- 4) **Le Français Élémentaire** by The National Ministry of Education, Paris, France. Available through The Service Bureau of French Review.

German

- 1) Hauch, E.F., **German Idiom List**. Macmillan. Probably out of print but available at U. of T. library.
- 2) Morgan, B.Q., **A German Frequency Word Book**. Macmillan. See previous comment.

Spanish

- 1) Buchanan, M. A., **A Graded Spanish Word Book**. U. of T. Press. See previous comment.
- 2) Keniston, H. **Spanish Idiom List**. Macmillan. See previous comment.

M. S.

* * *

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The fourth Annual Fall Conference of the O.M.L.T.A. will be held at Assumption University, Windsor, on Saturday, October 17 or 24. See October Number for finalized date and outline of the programme.

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LA CULTURE DANS LE QUEBEC CONTEMPORAIN

par J.-C. Bonenfant

Conservateur de la Bibliothèque
du Parlement,
Hôtel du Gouvernement, Québec



Dès le début, il importe de préciser le sens des mots qui servent de titre à cet article et en tracent le sujet.

Par culture, nous entendrons toutes les manifestations de la vie de l'esprit, mais nous insisterons sur ses manifestations écrites sans nous limiter toutefois à la littérature d'imagination (creative writing) que l'on regarde trop souvent comme la seule littérature. Au côté des lettres, nous n'oublierons pas les arts, ni les sciences de l'homme, mais nous ne croyons pas devoir nous arrêter aux sciences naturelles malgré leur grande importance à notre époque surtout. Elles sont, en effet, plus impersonnelles; elles se moquent des frontières linguistiques et sont moins liées que les autres manifestations de la culture à l'âme profonde d'un peuple.

Quant à l'entité géographique et politique qui se nomme le Québec, il est de plus en plus erroné de la confondre avec le Canada français même si elle en constitue le centre et la base. N'oublions pas, en effet, que près de 14 pour cent de la population de la Province utilise l'anglais comme langue maternelle, c'est-à-dire celle qu'on parle à la maison et qui est vraiment leur langue de culture. Les Canadiens anglais possèdent aussi dans le Québec des institutions solides qui vont d'un enseignement primaire parfaitement organisé et libéralement soutenu par le gouvernement provincial jusqu'à une grande université comme McGill et deux autres, très vivantes, comme Bishop's College University et Sir George Williams College. Québec produit, dans tous les domaines, des écrivains canadiens-anglais dont les oeuvres peuvent même être couronnées périodiquement par les prix du gouvernement de la province de Québec. Ainsi, il est intéressant de noter qu'un aussi fécond artisan de la culture canadienne d'expression anglaise que Hugh MacLennan recevait, en 1952, le premier prix du gouvernement de la province de Québec dans la section de la littérature pour ses trois ouvrages, *The Precipice*, *Each Man's Son* et *Cross-Country*. Le troisième prix allait à un des meilleurs poètes canadiens, A. M. Klein, pour *The Rocking Chair*. Bref, il y a dans le Québec des manifestations de culture qui contribuent à l'épanouissement dans tout le Canada de la culture canadienne d'expression anglaise.

La réplique n'existe malheureusement pas. D'autres provinces renferment

des éléments français, et les Canadiens français du Nouveau-Brunswick, de l'Île du Prince-Edouard, de la Nouvelle-Ecosse et d'Ontario forment plus de 10 pour cent du total de la population. Jusqu'ici, ces éléments français ont acquis de grands mérites de survivance, mais ils n'ont pu enrichir considérablement la culture canadienne d'expression française. Ils ont produit toutefois un des meilleurs écrivains canadiens-français, Gabrielle Roy, qui, bien qu'habitante aujourd'hui le Québec, est née et a grandi à Saint-Boniface dans le Manitoba et a su prouver dans quelques-uns de ses livres que la culture française au Canada dépassait les frontières du Québec. Il reste que les Canadiens français des autres provinces de même que les Franco-Américains ont les yeux tournés vers la grande province française du Canada. "Could they even have suspected, in the days when they heard about Frontenac at the Water Hen, pense la mère dans *Where Nests the Water Hen*, de Gabrielle Roy, that Edmond would one day with his own eyes see *The citadel of French resistance*?"

Nous choisissons de parler de la culture française dans le Québec où jusqu'ici elle s'est surtout développée, sans oublier toutefois qu'il y a des Français dans tout le Canada et même aux États-Unis qui ont d'ailleurs produit naguère le meilleur critique des lettres françaises au Canada, Louis Dantin.

Est-il besoin de souligner que le mot "today" nous impose de juger la situation depuis une quinzaine d'années, sans nous empêcher de rechercher des explications historiques aux manifestations actuelles de la culture.

Ce sujet de la culture dans le Québec est rarement traité avec objectivité. Pendant longtemps, plusieurs Canadiens français, par un réflexe inconscient de minorité, ont senti le besoin d'affirmer qu'au milieu des Anglo-saxons qui les écrasaient de leur puissance matérielle, eux ils triomphaient au moins par leur mission spirituelle. D'autres passant à un pôle opposé, souvent par découragement ou dépit, ont méprisé tout ce que tentaient leurs compatriotes ou s'en sont moqués pour n'admirer que ce qui venait de Paris ou des milieux anglo-saxons. Quant aux étrangers et plus particulièrement les Canadiens anglais, ils ont le plus souvent ignoré la culture française au Canada, ou pour se montrer aimables, à l'occasion de crises périodiques de bonne entente, ils ont multiplié à son égard, sans études sérieuses, des compliments académiques et faciles. Cela n'est d'ailleurs qu'un aspect de la solitude en commun des deux cultures du Canada.

En réalité la situation de la culture française dans le Québec correspond à la situation générale d'un groupe, qui n'est, il ne faut jamais l'oublier, qu'une forte minorité non seulement au Canada, mais en Amérique du Nord. L'égalité entre les deux races n'est qu'un concept juridique qui ne se réalise que dans la province de Québec ou bien c'est un souhait généreux que la démographie, la géographie et l'économie semblent vouloir empêcher à jamais. Parler d'une culture canadienne qui s'exprimerait parallèlement en français aussi bien qu'en anglais ne traduit pour le moment qu'un beau rêve dont il convient d'orner les discours officiels de bonne entente. Pour le moment, nous pouvons tout au plus chercher des communs dénominateurs aux deux cultures qui malgré quelques démonstrations officielles ne s'aident guère. Écrivains canadiens-français et écrivains canadiens-anglais s'ignorent cordialement les uns les autres et ne craignent pas d'affirmer qu'ils ne se doivent rien réciproquement.

Les Français du Québec forment donc une minorité aux prises avec mille difficultés qui les ont obligés à des efforts qui souvent ont été aussi glorieux

que des oeuvres littéraires et artistiques. Ces difficultés n'ont rien d'absolu. Elles sont souvent analogues aux causes de faiblesse de la culture canadienne-anglaise et leur disparition possible permet de grandes espérances.

Pour apprécier la culture dans le Québec contemporain, il faut tenir compte de certains critères. Théoriquement, la valeur de l'oeuvre d'art est indépendante du temps et de l'espace, et un mauvais roman canadien-français doit demeurer un mauvais roman malgré les motifs patriotiques les plus profonds d'admiration. L'achat chez nous ne doit guère se pratiquer dans le domaine artistique et littéraire. Cependant, l'écrivain vit dans un milieu géographique et social dont il ne peut faire abstraction. Or, la culture dans le Québec se manifeste au Canada, c'est-à-dire dans un pays qui n'est né que d'hier à une vie personnelle dans le domaine des nations, un pays qui, il y a fort peu d'années, était une colonie ou du moins était regardé comme tel par les autres pays. Ses écrivains, aussi bien ceux de langue anglaise que ceux de langue française, s'étaient habitués à figurer par charité à la fin des histoires littéraires des pays européens que nous appelons mères patries. Ce nouveau pays auquel nous appartenons et qui même ne possède pas encore tout les attributs extérieurs de la souveraineté peut difficilement témoigner d'une culture propre, ancienne et épanouie. En réalité, il est différent des pays qui lui ont donné naissance, surtout parce qu'il est d'Amérique, mais il est encore trop près des ancêtres européens pour que dans presque tous les domaines et surtout celui de la culture, il ne soit pas obligé de beaucoup leur emprunter sans le danger de les copier servilement dans un contexte différent. Par ailleurs, ce pays adolescent et sans personnalité qu'est le Canada est écrasé par un voisin géant qui dans le monde entier connaît le triomphe facile d'une richesse tapageuse d'âge mûr.

Mais à ses difficultés, qu'on pourrait appeler canadiennes et que connaissent aussi les Canadiens d'expression anglaise, s'ajoutent des difficultés plus spécifiquement canadiennes-françaises. Restés pauvres et relativement peu nombreux après la Conquête, les Canadiens de langue française ont dû faire face à des tâches plus urgentes que celles qu'exige le développement d'une culture. L'instruction publique ne s'est vraiment établie qu'au milieu du siècle dernier et il est étonnant que François-Xavier Garneau ait réussi à publier son premier volume de l'*Histoire du Canada* en 1845, et que Philippe Aubert de Gaspé ait écrit, en 1863, *Les Anciens Canadiens*, un roman historique qu'on peut lire encore avec plaisir sans être Canadien.

Plus tard, dans presque tous les domaines, des écrivains ont commencé à exercer leur activité, mais ils n'ont produit jusqu'à ces dernières années aucune oeuvre ayant vraiment une valeur universelle. Le Canada français a inspiré un seul livre qui figure en bonne place dans la littérature mondiale: c'est *Maria Chapdelaine* de Louis Hémon dont l'auteur, malheureusement pour la gloire de la culture canadienne-française, était un Français de passage au Canada.

Une des premières raisons de la faiblesse relative de la culture française dans le Québec a été, non pas l'absence d'un nombre suffisant d'écrivains, car poètes, essayistes et critiques se sont multipliés, mais l'absence d'écrivains assez instruits. Certes, il y eut dans les universités quelques prêtres, excellents humanistes et bons professeurs, mais ils ne recherchaient pas les joies profanes de la littérature d'imagination. Des journalistes bohèmes et des fonctionnaires ayant des loisirs ont pu publier des oeuvres fort sympathiques, mais il a manqué au Québec français des écrivains ayant poursuivi des études sérieuses et

pouvant se livrer peut-être pas entièrement, mais facilement aux travaux de l'esprit.

Les professeurs universitaires de carrière ont été trop peu nombreux. Ce fut déjà un exploit au milieu du siècle dernier pour un petit groupe ethnique de créer l'Université Laval et plus tard sa succursale à Montréal qui devint indépendante au vingtième siècle. Ces universités furent surtout des écoles de praticiens qui formèrent des théologiens, des médecins et des avocats excellents qui lorsqu'ils avaient accompli leurs devoirs professionnels pouvaient s'intéresser aux arts et aux lettres, mais ne créaient rien qui resterait après eux. Aussi peut-on regarder comme un des phénomènes les plus importants et les plus encourageants de la vie de l'esprit au Canada français l'augmentation considérable, ces dernières années, dans tous les domaines, du nombre des professeurs de carrière qui déjà produisent des oeuvres enrichissant la culture du Québec.

L'absence de professeurs de carrière en droit, en histoire et dans toutes les sciences de l'homme a été particulièrement cruelle alors qu'elle se corrigeait beaucoup plutôt au Canada de langue anglaise. Cet état de choses n'a permis que de rares travaux, dont quelques-uns furent cependant remarquables, à des écrivains pris par des besognes étrangères à leurs préoccupations intellectuelles et qui devaient remplacer par de douloureuses improvisations ou de brillantes intuitions la formation spécialisée qu'ils n'avaient pu acquérir. Le Canada français a produit de grands avocats, de savants juges qui ont brillé jusqu'à la Cour suprême et au Comité judiciaire du Conseil privé, mais sauf quelques légères exceptions, ces juristes n'ont eu ni le goût, ni le temps d'écrire des livres, d'énoncer des théories, de construire des synthèses, de faire progresser le droit au lieu de l'interpréter. Il est symptomatique que les Canadiens français qui ont si souvent utilisé le droit constitutionnel pour des luttes politiques n'aient guère écrit sur le sujet.

En histoire, alors que l'école de Toronto avait commencé à se développer à la fin du dix-neuvième siècle, les deux principaux historiens canadiens-français, Sir Thomas Chapais et le Chanoine Lionel Groulx, n'entreprenaient leurs travaux qu'assez tard dans la vie et sans aucune préparation spéciale. Encore aujourd'hui les départements d'histoire de l'Université Laval et de l'Université de Montréal sont malheureusement incapables de poursuivre des recherches surtout sur l'époque si vitale des débuts de la Confédération comparables à celles de la plupart des universités canadiennes-anglaises.

Enfin, certaines disciplines qui comme la sociologie, la science politique, la géographie, contribuent autant que la littérature d'imagination à la vie d'une culture ont été longtemps négligées parce que personne ne pouvait vraiment y consacrer une attention sérieuse et méthodique. Depuis quelques années à Montréal aussi bien qu'à Québec, on s'efforce de rattraper le temps perdu, mais il est assez révélateur qu'aux dernières pages de leur rapport les membres de "The Royal Commission of Inquiry on Constitutional Problems" de Québec, en 1956, aient écrit: "We particularly recommend to it (the Provincial Government) that it should encourage, to the fullest possible extent, organization of research in the universities and higher educational centres. This should be done in all branches of knowledge, but particularly in constitutional law, in geography, demography, economy, sociology, pedagogy, psychology, human relations, and, in general, in the sciences of Man". Et alors pourra vraiment cesser la situation que déplorait, en 1934, le Cardinal Rodrigue Villeneuve dans une série d'interro-

gations qu'il pouvait poser avec franchise sans être accusé de dénigrer ses compatriotes comme un jeune collégien ou un raté aigri: "Où sont nos travaux vraiment personnels, qu'on puisse mettre en regard des productions de la science européenne et, pour nous, de la pensée française? Où sont nos docteurs dont les oracles laissent tomber toute une trainée de lumière? Où sont nos auteurs qui auront le droit de passer à la postérité? Où sont nos vrais maîtres, en un mot, les hommes, comme on dit, dont le métier est de penser? Il en est quelques-uns, on les compte sur une main et il reste des doigts, à peu près en chacune des facultés universitaires". (1)

On a aussi souffert au Canada français de l'absence de professeurs laïques dans l'enseignement secondaire qui fut longtemps contrôlé par un clergé dévoué, qui avait des mérites et des droits de pionnier, mais qui ne se sentait pas la mission spéciale de développer les lettres et qui consacrait avec raison, par suite de sa vocation, plus de temps à l'apostolat qu'aux lettres profanes. Quant au personnel des écoles primaires, il faisait bande à part et était même un peu dédaigné par les professeurs des universités et de l'enseignement secondaire. Il n'était pas toujours très bien formé et il restait assez souvent étranger au mouvement intellectuel. Encore là, la situation se corrige rapidement. Les cloisons disparaissent entre l'enseignement primaire, les collèges et les universités. Les laïques formés par les universités pénètrent de plus en plus dans l'enseignement secondaire qui lui-même ne relève plus uniquement d'établissements privés appelés collèges classiques, mais est aussi dispensé en bonne partie par l'école publique. Ainsi se forment toute une pléiade d'intellectuels qui avec les professeurs de carrière d'universités constituent un milieu culturel nécessaire à la production en qualité et en quantité des oeuvres de l'esprit.

Par ailleurs, les milieux universitaires canadiens-français n'ont guère fourni d'écrivains créateurs. Alors que chez les Canadiens anglais, Hugh MacLennan, Edward A. McCourt, W. S. Hardy, Earle Birney, enseignaient la littérature en outre d'écrire des romans et même des vers, Gabrielle Roy, Roger Lemelin, André Langevin, André Giroux, Jean-Jules Richard, Robert Elie, Anne Hébert, ne semblent rien devoir au milieu universitaire. Tout au plus peut-on y lier Clément Lockwell et Félix-Antoine Savard. On en est venu à croire que l'enseignement traditionnel stérilisait le talent et que pour devenir bon écrivain, il valait mieux être autodidacte. Il faut souhaiter, au contraire, que romanciers et poètes soient formés aux disciplines universitaires pour éviter ainsi d'inutiles improvisations ou mieux que les universitaires sortent de leur tour d'ivoire et soient capables avec leurs licences et leurs doctorats de descendre vers la réalité pour s'en inspirer en des oeuvres que leur formation littéraire leur aidera à rendre plus parfaites.

Mais universitaire ou autodidacte, l'écrivain canadien-français demeure aux prises avec mille difficultés qui le détournent facilement de l'œuvre d'art, surtout de l'œuvre d'imagination. D'origine française, il est perdu dans un monde anglo-saxon. A la rigueur, il peut se contenter d'écrire pour son propre plaisir ou pour se libérer, mais en général le romancier ou le poète a besoin de sentir la sympathie et la compréhension des lecteurs. La vanité, la recherche de la célébrité et même les commandes de circonstances peuvent être des causes puissantes du développement de la culture. Or l'écrivain canadien de langue française, lorsqu'il n'écrit que pour ses compatriotes, s'adresse à un marché assez restreint de lec-

(1) *Quelques Pierres de Doctrine*, Montréal, Ottawa, 1938, p. 91.

teurs qui sont déjà attirés par les livres venant de France et aussi, pour la plupart, par la littérature anglaise d'Angleterre, des Etats-Unis et même du Canada. Par ailleurs, tant au point de vue commercial que littéraire, il est aussi difficile à un livre canadien de langue française de triompher sur le marché de Paris qu'il peut l'être pour un roman ou un essai canadien de langue anglaise de conquérir le marché de Londres ou celui de New-York. Les obstacles de rivalité commerciale sont peut-être plus faciles à vaincre que ceux que soulèvent des différences de maturité intellectuelle. Il existe déjà des ententes qui permettent l'édition à Paris de livres publiés au Canada et le système peut s'améliorer surtout s'il s'alimente d'œuvres de valeur.

Mais la littérature canadienne d'expression française peut difficilement vivre en communion intime avec celle de la France. Certes, il y a des thèmes éternels qui sont toujours féconds et qui peuvent faire naître des chefs-d'œuvre en marge du temps et de l'espace, mais en général ils s'expriment au caprice des modes littéraires et selon une évolution profonde déterminé par l'histoire sous toutes ses formes. Le Canada français n'est plus au diapason de son ancienne mère patrie, la France. Des guerres, des révolutions, les lois ont élargi le fossé entre les deux civilisations. Evidemment, les conférenciers académiques exagèrent lorsqu'ils disent retrouver au Canada la France du siècle de Louis XIV, mais il est sûr qu'une foule de drames qui intéressent un Canadien français, l'émeuvent et le passionnent, laisseront froid un Français. Il n'est pas impossible d'écrire un roman canadien-français qui soit universel, mais il est difficile de l'intégrer dans la production courante française. L'écrivain canadien-français est ainsi placé en face d'un cruel dilemme qu'ont particulièrement connu ceux qui ont fréquenté les milieux intellectuels français pour revenir ensuite dans leur pays: épouser amoureusement tous les rythmes de la littérature française contemporaine et s'éloigner ainsi de la vie réelle de leur pays ou écrire des romans typiquement canadiens-français qui resteraient étrangers au courant des lettres françaises. Les véritables écrivains sont ceux qui ont réussi à vaincre cette opposition et à donner des œuvres universelles qui ont leur inspiration au Canada français.

Cette inspiration est très riche. L'écrivain canadien d'expression française vit, en effet, dans un laboratoire unique au monde. Tout d'abord il est placé au carrefour de plusieurs civilisations, et s'il est quelque peu curieux, il peut cueillir ce qu'il y a de meilleur dans la littérature française et dans les lettres anglo-saxonnes. Pour des raisons sociales et historiques dont l'analyse elle-même est très féconde, les Canadiens de langue française du Canada tout entier et particulièrement ceux de la province de Québec, connaissent depuis quelques années une aventure prodigieuse. Eux qui avaient été gardés pendant longtemps en vase clos ont été lancés dans une industrialisation et une urbanisation rapides qui les transforment et mettent à l'épreuve leurs qualités traditionnelles. Tout cela crée d'innombrables drames capables d'alimenter toute une poésie, de provoquer des romans et de faire naître des études historiques, sociologiques et politiques comme peu de pays au monde peuvent en susciter.

L'écrivain canadien de langue française peut donc puiser dans une riche inspiration dont il n'a peut-être pas suffisamment conscience ou qu'une certaine pudeur l'empêche d'utiliser. Désireux d'imiter d'autres littératures et en particulier celle de la France, il se lance à la recherche de grands thèmes et ignore la richesse du quotidien dans lequel il baigne. Ou bien il n'a pas cette impudeur qui semble nécessaire à l'œuvre d'art. Il se sent incapable de sublimer ses drames

personnels, familiaux et nationaux. Il n'est aucunement aux prises avec une censure officielle; il jouit en réalité d'une très grande liberté d'expression, mais vivant dans une société peu étendue il sent toute la force d'un contrôle social qui peut facilement le stériliser.

Cela semble particulièrement vrai dans le domaine religieux qui pourrait normalement fournir à la littérature canadienne-française des œuvres universelles. Combien de Canadiens français ont retrouvé dans les romans et les souvenirs de François Mauriac une atmosphère de famille et de collège qu'un de leurs compatriotes aurait fort bien pu évoquer! Que de Canadiens français ne sont éloignés du christianisme de leur enfance pour se contenter d'un anticléricalisme plat alors qu'ils auraient pu écrire *The Portrait of the Artist as a Young Man*, de James Joyce! (2)

On a formulé trop longtemps des plaintes stériles sur l'état de la culture au Canada de langue française, et très souvent les entraves imaginaires qu'on voyait à la réalisation de l'œuvre d'art n'étaient que des excuses à la paresse. On rêve aussi trop souvent de chefs-d'œuvre alors qu'une littérature est faite d'œuvres moyennes nombreuses au-dessus desquelles émergent de temps à autre des livres exceptionnels.

Cependant, il est bien beau d'écrire; encore faut-il être publié. Il y a trois sortes d'écrivains: les écrivains médiocres qui ont été aussi nombreux au Canada de langue française qu'au Canada de langue anglaise et qui pouvaient sans inconvénient ne pas trouver d'imprimeur; les écrivains moyens, qui font la richesse d'une littérature parce que leur abondance crée un climat favorable à la naissance des grands auteurs et qui généralement ont le plus de difficulté à se faire publier; enfin, les écrivains de grand talent qui réussissent à percer quelles que soient les circonstances difficiles auxquelles ils ont à faire face. De bons écrivains canadiens-français comme Gabrielle Roy, Roger Lemelin, Germaine Guèvremont, André Langevin, pour n'en nommer que quatre parmi les meilleurs romanciers, n'ont guère éprouvé de difficultés à se faire éditer, et pour eux le marché a été bon. Tout d'abord, ils ont été lus au Canada français dans la proportion où on lit les bons écrivains dans les autres pays. Ils ont connu en France des éditions assez substantielles et enfin, ils ont été aussi traduits en anglais. Leur œuvre ne leur a peut-être pas apporté la fortune, mais comme cela a toujours existé dans l'histoire de toutes les littératures, ils ont pu pratiquer

- (2) Cet article était terminé lorsque monsieur Pierre Tisseyre a publié dans le *Devoir*, samedi, le 7 septembre, une intéressante entrevue sur la littérature canadienne d'expression française. Monsieur Pierre Tisseyre est un éditeur de Montréal, né en France. Le Cercle du Livre de France qu'il dirige distribue des livres français et des livres canadiens. Ce Cercle a surtout créé un concours qui, chaque année, couronne le meilleur manuscrit qui lui a été soumis. Monsieur Tisseyre fait remarquer qu'un thème assez populaire au Canada français, comme celui d'une fille qui s'émancipe et devient inmanquablement fille-mère, ne peut plus intéresser les Français. Selon lui, la chair propose en France bien d'autres problèmes. Quant aux écrits d'une authentique inspiration religieuse, monsieur Tisseyre n'a encore bien trouvé de valable sur le plan littéraire. "Les grands textes de fois, écrit-il, doivent faire appel à une authenticité particulièrement vive d'inspiration et trouver une expression comme certains mystiques, certains convertis en donnent un témoignage". Et l'éditeur d'ajouter: "Je reçois parfois des textes qui ont un certain élan mais qui tournent court et inclinent vers la leçon de catéchisme primaire".

des seconds métiers qui leur ont permis de vivre largement.

De plus, avec l'avènement de la radio et de la télévision, ces seconds métiers sont devenus intimement liés à l'œuvre littéraire.

La culture d'ailleurs ne s'exprime pas uniquement par l'imprimé comme nous sommes habitués à le croire depuis cinq siècles. Elle a été longtemps orale et elle a trouvé un terrain merveilleux de développement au théâtre à une époque où beaucoup de gens ne savaient pas lire ou ne possédaient pas de livres mais pouvaient être d'excellents spectateurs. Aussi peut-on affirmer qu'une des grandes faiblesses de la culture canadienne d'expression française a été pendant longtemps l'absence d'un théâtre de qualité, faiblesse qu'elle partage d'ailleurs avec la culture canadienne d'expression anglaise.

Depuis vingt ans cependant, on a constaté dans la province de Québec un renouveau extraordinaire dans l'interprétation dramatique et aussi dans la création elle-même. La radio et la télévision ont transformé la situation en permettant aux interprètes aussi bien qu'aux créateurs de vivre de leur art en y acquérant même de l'habileté. En vingt ans, la radio et, en cinq ans, la télévision surtout ont développé à leur façon la culture française au Canada plus que plusieurs années de littérature. Alors qu'autrefois les écrivains canadiens ne s'adressaient qu'à des lecteurs de grandes villes et à quelques professionnels de campagne, aujourd'hui dans les coins les plus reculés de la province, un auditeur ou un téléspectateur peut jouir des créations artistiques de ses compatriotes.

Evidemment, tout n'est pas de la plus grande qualité dans les romans-savon dont la radio et la télévision sont le véhicule, mais il est sûr que très souvent des écrivains comme Roger Lemelin, Germaine Guèvremont, André Giroux, Robert Choquette, ont su vraiment faire œuvre d'art en saisissant et en exprimant les réactions profondes des Canadiens français. Par ailleurs, certains téléthéâtres écrits par des Canadiens de langue française ont témoigné d'une valeur comparable à celle de bons films et ont créé ainsi, mais pour un soir seulement, un cinéma canadien-français qui n'existe guère pour des raisons économiques plutôt qu'artistiques. Roger Lemelin a même réussi avec les *Plouffe* à composer un spectacle qui intéresse tous les téléspectateurs canadiens quelle que soit leur langue.

Même si la culture bénéficie de la radio et de la télévision et même si elle se constitue ainsi une culture orale comparable à celle qui existait naguère, il reste que le genre est fugace et qu'il oblige les auteurs à plaire au grand public plutôt qu'aux gens de bon goût. Certes il n'y a pas nécessairement opposition entre les préférences de la masse et l'œuvre d'art, mais l'écrivain qui veut plaire, surtout celui qui veut plaire à des éléments extrêmement divers, est tenté de mettre de côté les sujets délicats qui sont souvent les plus féconds.

Il faut tout de même admettre que l'activité créatrice qu'ont provoquée la radio et la télévision contribuera à former des écrivains qui trouveront, dans leurs loisirs ou dans leur âge mûr, le temps d'écrire des œuvres durables qu'exige la vie de la culture canadienne d'expression française. Déjà, la télévision contribue à la création d'un théâtre canadien d'expression française qui sera joué et surtout publié.

La culture dans le Québec s'exprime aussi par les arts, ce qui pourrait être le sujet d'un autre article. En général, l'expression artistique est plus impersonnelle que l'expression littéraire. Elle franchit plus facilement les frontières et au Canada elle pose moins que la littérature le problème de deux cultures.

Quoi qu'il en soit, la peinture au Canada de langue française a connu un éclat comparable à ce qui existe au Canada de langue anglaise et les artistes canadiens-français au Canada, aussi bien qu'à l'étranger, font excellente figure. Leur activité et leurs succès alimentent les chroniques de *Canadian Art* autant que les œuvres de leurs collègues de langue anglaise.

En musique, le Canada français a fourni jusqu'ici des exécutants plutôt que des créateurs, mais dans ce domaine comme dans celui du théâtre, la radio et la télévision offrent maintenant aux compositeurs un débouché qui devrait permettre de multiplier les œuvres originales.

Dans l'examen que nous venons de faire de l'état de la culture dans le Québec d'aujourd'hui, nous avons évité de multiplier les noms et les titres car *Letters in Canada* publient depuis plusieurs années un résumé complet de la production canadienne de langue française. Nous avons cru qu'il était plus utile de souligner des traits généraux que des résumés de livres ne permettent pas toujours de saisir. Notre examen peut paraître sévère et pessimiste, mais en insistant sur des causes de faiblesse qui semblent en voie de disparaître, nous avons en même temps montré des motifs d'espérance. Evidemment si l'on compare la culture du Canada français à celle de bien d'autres pays, les œuvres de portée mondiale semblent plutôt rares. Mais il est déjà étonnant et admirable qu'un petit groupe ethnique, séparé dans le temps et l'espace de ses sources naturelles de vie intellectuelle, c'est-à-dire la France, ait réussi dans un monde anglo-saxon à produire quelques œuvres sans posséder une élite intellectuelle considérable. Pendant longtemps des efforts ont été consacrés à survivre qui dans d'autres pays moins menacés étaient avantageusement appliqués à la culture. Aussi l'élite a-t-elle été plutôt religieuse et politique qu'intellectuelle. Mais l'élite intellectuelle semble vouloir s'accroître surtout par le développement des milieux universitaires. Elle court cependant le danger d'être en rupture avec le peuple qui semble de plus en plus, comme bien d'autres d'ailleurs à travers le monde et surtout dans le Canada tout entier, subir en tout l'influence de ce qu'il y a de moins bon dans la civilisation américaine. Comme l'écrivait en 1953, le professeur Jean-Charles Falardeau de l'Université Laval: "D'une part, le nombre de ceux qui résistent consciemment à l'américanisation du langage et de la pensée augmente constamment: on les retrouve dans l'enseignement universitaire et secondaire, dans les beaux-arts et les lettres, à la radio, dans le journalisme. Ils constituent une avant-garde de plus en plus lucide et résolue à purifier notre culture par une osmose plus intense avec la civilisation française. Mais il semble qu'au fur et à mesure que cette avant-garde croît en nombre et en sagesse, l'écart s'élargit entre elle et la masse de la population. On croit voir s'ouvrir une paire de ciseaux." (3) Le développement intensif d'une culture populaire qui tiendra compte de l'art sous toutes ses formes et le retour intelligent à un riche folklore sont peut-être encore capables de ralentir cette malheureuse opposition.

Les tenants de la culture canadienne d'expression française doivent surtout se souvenir qu'ils sont de langue française. Evidemment leurs personnages peuvent utiliser des mots d'origine canadienne, comme un écrivain français ne dédaigne pas certains provincialismes, mais la langue naturelle d'expression est

(3) *Essais sur le Québec contemporain*, édités par Jean-C. Falardeau. Les Presses Universitaires Laval, Québec, 1953.



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le français, le français tel que le parlent à travers le monde les gens cultivés.

Une langue canadienne-française serait une horreur qui ne ferait que diminuer l'aire linguistique où les écrivains peuvent recruter des lecteurs. Evidemment, le fait d'écrire en français plonge l'écrivain dans une grande littérature où il court le risque de se perdre tout comme l'écrivain canadien-anglais est envoûté par la littérature d'Angleterre, mais on peut espérer qu'un jour la littérature canadienne d'expression française pourra se détacher de la littérature de la mère-patrie comme celle des Etats-Unis s'est séparée, du moins jusqu'à un certain point, des lettres des Iles Britanniques.

Espérons donc qu'avec les années une culture canadienne d'expression française se développera en se rapprochant, du moins par les sommets, de la culture canadienne d'expression anglaise. Jamais cependant elles ne pourront se confondre, car outre la langue, trop de différences essentielles les séparent. Elles pourront au moins se connaître, s'aider ou gémir ensemble sur d'analogues difficultés.

Editor's note: The above article, which was part of a Symposium on French Canada held at University College, U. of T., during our 1958 Easter Convention, has been republished from the *University Quarterly* with the kind permission of the author and the director of the University of Toronto Press.

OMLTA RESOLUTIONS 1959

1. *Resolved*, that the Executive of the OMLTA consider the introduction of a modified French course adapted to the ability of the student who wishes to continue the study of French but who is not capable of attaining the standards required for University entrance. Such a course might help to solve the problem of frustrated teachers confronted each year with large groups of students attempting to achieve the impossible. (Carried.)
2. *Be it resolved*, that the Department of Education be asked to limit the length of acceptable Grade XIII Authors texts to one hundred pages if the present system of teaching is to be improved. At the present length the book requires that two or three pages be treated per day, which renders impractical: (1) thorough treatment of the textual material; (2) efficient direct method teaching; (3) any attempt at experimentation; (4) proper testing methods. (Defeated.)
3. *Be it resolved*, that the Department of Education be asked to arrange for the drawing up of a list of definite grammar concessions, similar to the "liste de tolérances" for students in France, a list which could be used as a guide in the marking of Grade XIII French examinations. This would ameliorate the present situation whereby many variations in different text books cause deserving students to lose marks. Such a list would also be of tremendous value to the teacher in preparing his students properly and fairly for the matriculation examinations. Examples to be considered are: (1) pleonastic "ne"; (2) use of the imperfect and pluperfect subjunctives; (3) pronoun objects with "faire, laisser, voir, entendre"; (4) rules for agreement with the above verbs; (5) pronoun complements after "persuader" and many others. (Carried unanimously.)
4. Whereas, the Report of the OMLTA Committee on Grade XIII Modern Language Examination Questions is not on the agenda and therefore cannot be properly considered at this meeting; and
Whereas, this whole question has important and far-reaching implications;
Be it resolved, that the Executive of the OMLTA study the Report, formulate certain resolutions and publish them in the Review as notices of motion for the 1960 Easter meeting, or the 1959 Autumn meeting, when adequate time for their consideration can be provided on the agenda. (Carried unanimously.)
5. *Resolved*, that the Executive of the OMLTA appoint a committee to compile a minimum list of high-frequency words, phrases, and expressions in French.
 - (1) This list would help clarify the vagueness of terms such as "words in everyday use".
 - (2) Though called a "minimum list", it would represent no mean acquisition of essential vocabulary.
 - (3) It would consolidate many individual efforts, and so be a boon to Modern teachers in general.
 - (4) The vocabulary enrichment provided by the Authors text would automatically prevent such a list from becoming a maximum vocabulary list.
 - (5) If this list contained also the terminology necessary for conducting classes by means of the direct method, it would go far in promoting that method. (Carried.)

A. M. Fox, Retiring Secretary

ITEMS OF INTEREST



*Photo by Arnold Kidson Studio
Courtesy of "Les Nouvelles Françaises de Toronto".*

The Consul-General of France in Toronto welcomes M. François Weymuller, Cultural Adviser at the French Embassy in Ottawa, and M. Gérald Antoine, a professor from the Sorbonne on exchange at University College, who delivered an interesting address on Reforms in French Teaching Methods at our 1959 Easter Convention. L. to R.— M. J.—G. Beauroy, Mme Sanouillet, Editor of "Les Nouvelles", M. Weymuller, Mme Beauroy, M. Antoine.

LA CORRESPONDANCE PARLEE

Formation d'un groupement pour encourager son expansion.

Le club du Ruban Sonore, patronné par le Conseil de la Vie française en Amérique, lance un projet de correspondance nouveau genre. Il ne s'agit pas d'écrire ni de recevoir des lettres, mais bien plutôt de converser en français à des milles et des milles de distance.

Grâce au magnétophone, "populairement connu sous le nom de machine enregistreuse", il est possible d'enregistrer des messages vocaux sur des bandes magnétiques et de les expédier ensuite par la poste à des correspondants. Le club du Ruban Sonore fournit donc aux gens du Québec, des provinces Maritimes du Canada, de l'Ontario et de l'Ouest canadien, de même que de centres de la Nouvelle-Angleterre, de la Louisiane, de la Floride, une occasion unique de nouer de précieux liens d'amitié. Pour plus amples renseignements ou pour fins d'inscription, on est invité à adresser une bande sonore ou une communication écrite à: Club du Ruban Sonore, Jacques Cimon, secrétaire, 525, avenue Wiseman, Montréal 8, Qué., Canada.

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RUSSIAN BECOMING FOURTH 'R' AS BRITISH STRESS SCIENCE

By Roger Stonebanks, London

A steadily growing number of students are delving into the mysteries of the Cyrillic alphabet, belying the reputation of the average Briton as a man who doesn't know "da" from "nyet" and couldn't care less.

Figures show 60 state-owned schools in England and Wales include Russian in their curriculum and the education ministry says the number is increasing annually. Scottish figures show 220 pupils enrolled in Russian courses compared with no more than a dozen five years ago.

A ministry of education spokesman, commenting on the increase, said: "A mass of vital scientific information is coming out of Russia; the forces and military academies want recruits to know Russian; the foreign service needs more people who can speak it".

Eton is one of a number of privately-run schools outside the state education system, both in England and Scotland, which are teaching Russian. A few weeks ago pupils at Downside Roman Catholic public school were told they could learn Russian instead of French or Spanish.

Although more schools are teaching Russian, the subject still ranks low on the list of languages in England and Wales. Figures for the advanced level of the general certificate of education for last year show that French was the most popular language with 11,744 candidates. Seven others—Latin, German, Greek, Welsh, Italian and Polish—ranked higher than Russian. (CP)

—Toronto Daily Star, Nov. 7/58

APPLY FOR FOREIGN TEACHING POSITIONS

The Annual International Issue of CRUSADE (the monthly placement journal of the Advancement and Placement Institute) has been especially devoted to foreign positions. This International Issue includes specific data, including qualifications and salaries, about actual teaching, administrative, librarian, research, and science positions in many schools in many lands. Among those included are private schools in England, New Zealand, and Switzerland; American type schools in Brazil, Holland, Mexico, and Venezuela; universities in England, Iran, and Africa; language schools in Spain; church-related colleges in India, Pakistan, Ceylon, and East Asia; technical colleges in Australia; high schools in Jamaica, Africa, and British Guiana, U.S. Government Overseas Dependent Schools, United Nations positions, etc. Many of these positions pay travel expenses and in most cases the language of instruction is English.

Single copies of the International Issue are available for \$1.00. For membership-subscription information about the non-fee placement journal, **CRUSADE**, write to The Advancement Institute at Box 99-J, Greenpoint Station, Brooklyn 22, N.Y.

FOREIGN EXCHANGE

Directed by Morgan Kenney, Hill Park S.S., Hamilton.

WE, TOO, ACHIEVE!

Quite frequently in the newspapers, and in magazines of a general nature, the public reads of some "new" system of teaching foreign languages which enables student and teacher to communicate by means of the new language right from the very first moment. The rosy account creates the impression that from the first lesson students are speaking a foreign tongue.

The public knows nothing of goals, techniques. These articles tell it nothing of the limitations of these "new" methods. The average man must judge by his own experience and immediately he judges our course by his experience with the grammar text. Even language teachers sometimes doubt their efficiency in the dazzling light of these new achievements.

However, knowledge leads to truth. When we, the language teachers, study the goals and methods of these miraculous courses, we soon find that we, within our own field of activity, are also performing miracles. It is not a question of which goal is "The Goal"; it is a question of achievement and of success in realizing goals.

Many kind friends have often pointed out to me the success enjoyed by the US Army Language School in producing students capable of conversing in a foreign language—and in the case of French the course lasts only 24 weeks! And we spend five years on a student, and he cannot understand or converse freely. Nothing more need be said. The conclusion is obvious. And I, too, begin to wonder what I do, day after day, week after week, month after month, for five long years.

In a recent edition of "The Modern Language Journal" appeared an article by Mr. Val Hempel and Mr. Klaus Mueller. This article describes the faculty, the aims and mission, the course and the graduate of the US Army Language School. Thanks to these gentlemen I can now, once more, hold my head high, and I shall keep their article at hand to show my next "kind" friend.

Minimum objectives: "First priority: to teach the student to understand the target language and to speak it with both fluency and reasonable accuracy. His pronunciation should approximate that of a native speaker. Second priority: to teach the student to read and write the foreign language without limiting maximum training in the oral/aural skills."

"We recognize that language is an arbitrary system of communication. Therefore, it is not necessary that the student be able to describe the system but he must always be able to use it. To state this in simpler terms: he need not know "why", but he must always know "how". We further base our instruction upon the fact that language is a set of habits which the student must master

and control without conscious reference to the mechanics of grammar. In order to speak effectively, he must acquire these habits through a very considerable amount of oral practice until complete motor skill in manipulating the language is reached.

Students spend 6 hours a day in class for **five** days a week, in groups of 8 or less, and devote an average of 3 hours to after-class practice." (The bold face is the editor's.)

"... structural dialogues which must daily be memorized verbatim by all students in all languages form the nucleus of the daily lesson."

"The vocabulary for which the student is held responsible at any given time is limited throughout the course and no lesson may contain more than thirty new lexical units."

"All students are issued record-players and tape-recorders."

"Upon graduation, the average student is, for all practical purposes, fluent when using the language in ordinary life situations."

"The graduates of a 6 months' course master an active speaking vocabulary of approximately 2,000 words. For those students having completed a 12 months' course, the amount of active vocabulary reaches up to 4,000 words."

If we compare their goals with our goals, their methods with our methods, their conditions of instruction with our conditions, and their results with our results, I believe that "we, too, achieve!"

* * *

In reply to our request for information on the difference between "je savais" and "j'ai su", we have received the following explanation from Mr. W. A. Stickland, University of Toronto Schools, to whom we tender our grateful thanks.

(a) **A Grammar of Present-Day French** — J. E. Mansion (Harrap).

Near the bottom of page 65 (Section 78):

Je savais à trois heures ce qui était arrivé.

At three o'clock, I already knew what had happened.

Je sus à trois heures ce qui était arrivé.

I learned at three o'clock what had happened.

(b) **Harrap**, Vol. I, page 769, line 30:

Ou a su la nouvelle à quatre heures.

The news came out, became known, at four o'clock.

(c) **Harrap**, Vol. II, page 678, column 1, line 32:

I knew it yesterday.

Je lai appris hier; je l'ai su hier.

From these examples, I think we may conclude that "je savais" means "it was in my mind", and "j'ai su" means "it came into my mind".

* * *

I should like to thank all those who have given of their time, talent and experience in writing to us and sharing their wealth of knowledge.

I hope, in the years to come, that we may benefit by hearing from all of you. Through this exchange of ideas and information, we become more united, and better prepared for our daily task.

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* Prescribed for Grades 9-10, 11-12, in French Catholic Schools in Quebec.

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LE BALLON ROUGE by Albert Lamorisse, Methuen, London, England (Toronto, Ryerson Press), 1959. 5 shillings, 46 pages, including a vocabulary and line illustrations.

Albert Lamorisse who is both his own cameraman and script-writer has made three most successful films: "Bim", the story of an Arab boy and his donkey; "Crin Blanc", which describes the adventures of a young boy and a wild colt; and "Le Ballon Rouge", the story of the enchanted, mischievous and impulsive red balloon which adopts little Pascal and whose death brings on "La Grande révolte des ballons".

Even those who have not had the pleasure of seeing the film will appreciate the charm of this beautifully and simply written fantasy. It is highly recommended to teachers and better grades XII and XIII students.

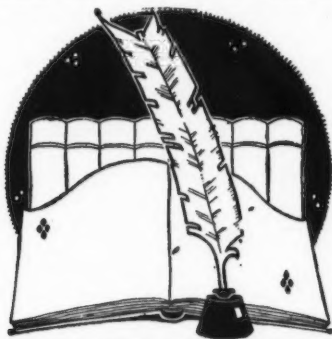
M. D.

* * *

Mr. M. Sniderman, Lorne Park S.S., reports the interesting news that the French Academy, on a proposal by Jean Cocteau, has made the noun "automobile" masculine.

BOOK REVIEWS

Directed by Morgan Kenney, Hill Park Secondary School, Hamilton, Ontario,
or Woodlands, Old Waterdown Road, R.R. 3, Burlington, Ontario.



DER EINFLUSS DES ENGLISCHEN AUF DEN DEUTSCHEN WORTSCHATZ (1640-1815)

By Peter F. Ganz; Erich Schmidt Verlag, Berlin

In these days of growing solidarity among the Western nations, any friendly contact between them - historical or otherwise - is of interest, and any study that points to some segment of interdependence deserves our thanks. Such a piece of work is that undertaken by Mr. Ganz. It is a painstaking compilation of words borrowed from, or patterned after, English in the period mentioned on the title page.

It is a pleasant shock of recognition to discover, or be reminded, that such familiar words as "Heim, Kaffeehaus, Rennpferd, Heissporn, Freidenker, Rachitis (Englische Krankheit), Hochverrat, Patent, Partner, Arbeitsteilung, Humor, Volkslied, Mehrheit, Minderheit" are not native plants in German but rather examples of dissemination of English ways and ideas. Neither native nor other speakers of German readily suspect such indebtedness of German to English, and it is most salutary after the recent excesses of nationalist sentiment to be reminded of it. The indebtedness of German - as of most other European languages - to French goes undoubtedly deeper and is older and more obvious, but this is all the more reason for welcoming such a comprehensive collection of borrowings from English.

But what is "borrowing" in this context? We have all "borrowed" words from other speakers, and in its simplest form perhaps we can observe what is going on when one boy picks up a new slang expression from another or when New Yorkers take over Yiddish words from comedians (e.g. shemuzzle, see Mencken, *The American Language*). Such moving of words from one group to another has, however, little to do with "borrowing". It sometimes takes place in a friendly atmosphere, sometimes emphatically not (e.g. to strafe, to blitz), the vehicle then being something like irony, good-natured irony. The motives in the minds of those who accept such new words are not entirely easy to read, but for lack of a better theory one could point to something like a momentary identification with the original users of these words suggest-

ing an imitative attitude, either naïve or ironical. Many recent transplantings from German into English are of such ironical origin.

At some time or other quite unexpected things have passed across the counters of the nations: from gods (Dionysus, Mithra) to chewing gum, from mocassins and opium-eating to yodelling and the hats that go with it. The isolated act of transplanting the use of a thing or a word, however, strikes us often merely as a curiosity, and no more, until we come to look at the context and the "climate" in which such transplanting took place and the human motive behind it. "Zudem ist ja unsere eigene Literatur grösstenteils aus der ihrigen hergekommen. Unsere Romane, Trauerspiele, woher haben wir sie denn als von Goldsmith, Fielding, und Shakespeare?" Such was Goethe's estimate in 1824, when he was in his seventies, after he himself had acted for more than fifty years as the chief literary link between the two nations. But Germany was by no means alone in her readiness to accept English ideas and sentiments, although she went farthest. It had become the fashion among the middle classes of the Western nations to affect English ways, English clothes, English words, even before Byron. There was enough of all this to give rise to the charge of "anglomania" or "Engländerei". In this broad cultural and literary climate, the linguistic transplantings come to appear natural and inevitable.

The hidden or open affinities of the Western nations and the intellectual and sentimental traffic between them are elusive matters accessible to the sympathetic imagination rather than to anything else, but since we are all part of this traffic - especially those of us who teach languages - most of us will be grateful to Mr. Ganz for having provided our historical imagination with such rich and carefully sifted material.

R. K. Arnold

DEUTSCHE PHILOLOGIE IM AUFRISS, ed. Wolfgang Stammer, 2nd revised edition, Erich Schmidt Verlag, Berlin, Bielefeld, München, Fascicles 1 - 7, 1955-7. \$1.60 per Fascicle.

This work aims at an up-to-date stock-taking of German philology: the fields of linguistic and literary methodology, linguistic and literary history, archaeology and folklore. It is a series of monographs by specialists, each presenting the latest developments in the various segments of the whole field. The literary section is the most conventional. The study of literature is held under the following lenses: *Methodenlehre der Literaturwissenschaft* by H. Oppen, *Poetik* by F. Martini, *Stof und Motivgeschichte* by E. Frenzel and *Geschichte der deutschen Philologie* by J. Dünninger. The last-named work traces the schools and rivalries, effects and counter-effects of literary movements from Humanism up to Emil Staiger, with a minimum of reference to occurrences outside Germany. An interesting addition to the traditional picture is supplied by Mehl and Hennemann in their concise history of libraries in Germany.

In the archaeological section there are two contributions so far, Bernhard Bischoff's *Paläographie*, illustrated by ten magnificent photos of manuscripts of the 9th to the 16th centuries, and one of the last works of Friedrich Panzer, his *Inscriptenkunde*, in which he deals for the first time in a connected way with the whole subject of inscriptions: not just runes, but

also the inscriptions in churches and private buildings, on town-walls, implements, weapons and graves. By way of entertainment he includes an epitaph which Wagner, in a fit of depression, proposed for his own tombstone:

Hier liegt Wagner, der nichts geworden,
Nicht einmal Ritter vom lumpigsten Orden.
Keinen Hund unterm Ofen entlockt er,
Universitäten nicht mal nen Dokter.

None of the Folklore material has yet appeared. The great bulk of the work is devoted to the linguistic end of the spectrum. Leo Weisgerber, in his *Sprachwissenschaftliche Methodenlehre*, sets out the theoretical standpoint one segment of German linguistics today. In spite of the general title of his paper, he speaks solely about German, and outlines a position unaffected by linguistic developments in other countries, European or American. His aim is to discover the method of studying the German language as an intellectual force (*geistige Kraft*), and to shift the emphasis of linguistics from the externals of language (the German language) to the essence (*innere Sprachform*), to the world-picture immanent in the German language (*Weltbild der Muttersprache der Deutschen*). Herder's vision and Humbolt's metaphysics are his guide, and he veers, at least in expression, towards Heidegger. In the following bit of nationally tintured froth Weisgerber leans on that part of Heidegger which is least exportable: "... das Weltbild der deutschen Sprache ist also im Hinblick auf die in ihm sich ausprägende geistige Kraft, das Schaffen einer gedanklichen "Kirklichkeit deutscher Prägung . . .". Weisgerber welcomes the modern break with the terminology of Latin grammar, calls for a concerted attack on the neglected field of syntax, and for an integrating of the descriptive, historical and comparative branches of linguistics. He does not recognize the concept of structural linguistics. E. Heintzel's monograph, *Sprachphilosophie*, is an upward extension of Weisgerber.

This *Aufriss* presents the history of the German language in three periods. H. Moser takes the first one, from the beginning until the 14th century, including the pre-history (Indo-European, Proto-Germanic, Germanic dialects) and what is usually called the Old High and Middle High German periods. Moser uses the terms *altdeutsche Zeit* and *hochmittelalterliches Deutsch* instead, in order to avoid the anomaly of discussing Old Low German (*altsächsisch*) under the heading of Old High German, Middle Low German poets like Veldeke under the heading Middle High German, and the like. This innovation deserves adoption. Moser gives a scholarly treatment of dialect differences, tendencies towards standardization, and foreign influences throughout the development of the language up to late mediaeval times, and appends 24 maps and three charts dealing with the whereabouts of the Germanic tribes and German speakers, place names, word-geography and archaeological finds, which the teacher will find invaluable.

Arno Schirokauer's *Frühneuhochdeutsch*, one of the last things he wrote, takes over where Moser leaves off, and is the most provocative part of the whole work. There has been little agreement among scholars as to the

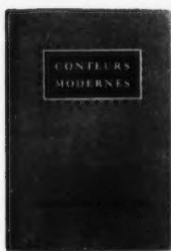
validity and scope of the term Early Modern German. Many have regarded it as a mere qualification of the late stage of Middle High German, which, as they see it, lasts until Luther's time, and is then supplanted by Modern German. In his richly illustrated and convincing study, Schirokauer argues that objective criteria indicate a sovereign linguistic period (Early Modern) stretching from 1350 until 1650, its historical unity given by the fact that the main linguistic and literary developments between these dates were not primarily conditioned by the courts. In the first half of the 14th century the courts ceased to be decisive, and were replaced by the universities, the urban trading centres and the local chancelleries. This period sees the economic and cultural upsurge (Schirokauer says "Usurpation") of the urban bourgeois classes, ferment, struggle and kaleidoscopic variety during their ascendancy, and then it sees their subsequent yielding again to the court, the *rocher de bronze*, which regains in baroque days the power it had enjoyed in high mediaeval times.

The class change is responsible for the chief linguistic and literary features of the period — individualism supplants mediaeval universalism, prose supplants poetry, and dialect colour and variety supplants the "Kirklichkeitsferne" courtly standard. Luther falls in the centre of the period and typifies some of the trends, without being, according to Schirokauer, either a great innovator or a great influence. In his *Septemberbibel* of 1522 he used the powerful language of the man in the street and the "mother in the kitchen", but so did his immediate precursors, and he spent his next 24 years of writing and editing in trying to eliminate this element from his works. It is now clear that he never paid any attention to spelling or normalization of language. Exact study shows that he had little or no influence on the orthography or vocabulary of the German used in the period following his activity, and if there was little standardization before him, there was still an "indescribable confusion" in orthography and language standards generally in 1600, half a century after his death. Schirokauer denies Luther the title of "Father of the German language" and suggests Opitz as a candidate for the vacant position. Opitz and the *Fruchtbringende Gesellschaften* (the first one was founded in 1617), in the authoritarian atmosphere of the courtly baroque period, are responsible for the trend towards normalization of orthography and the forging of a standard language, which finally lead to the linguistic unification of the country. Schirokauer's argument is cogent and his bibliography immense.

August Langen's monograph, *Deutsche Sprache vom Barock bis zur Gegenwart*, is a valuable completion of the picture. He charts the course of the German language through the modern period, paying attention to literary movements (Baroque, Enlightenment, Sturm und Drang), to institutions such as modern science and the newspaper, and to individuals who have affected the development — not just Goethe, Hölderlin, Heine, Nietzsche, Thomas Mann, but also others who are less often recognized as having exerted an influence, like Görres, Bettina, Büchner, Hebbel and Wagner. The final section of Langen's work has yet to appear.

This *Aufriss* is a reference book which every teacher of German and every school library should have. A special price is effective for subscriptions initiated before the work has all appeared.

H. Milnes



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'VIVA EL ESPANOL! by M. W. Timms. George G. Harrap & Co., 1956.

Teachers already familiar with "Vive le français" and "Répondez, s'il vous plait" will probably know what to expect from this useful little book.

It is particularly useful as a source of additional oral material and, as the author suggests, could be used systematically to improve fluency in speech.

The idea is to concentrate a great amount of drill on the subject of a sentence, then the object, then adverbial phrases, the verb, and so on. The drill is varied by introducing pronouns and changing the tense of the verb. The author calls this the "Analysis" method. When more words, phrases and clauses are added to the skeleton, we have what the author calls the "Expansion" method.

Among the many features of this book are word-lists relating to the descriptions of things, descriptions of animals and people, games and tongue-twisters, thirty or more pictures with word-lists, and some interesting serial drawings based on several different topics.

The book would probably be most useful in the second year of Spanish. If it's extra material you're looking for, "¡Viva el español!" has it.

M. F. L.

PRIMER CURSO PARA TODOS by John M. Pittaro and Alexander Green. Boston, Heath 1959. 486 pages with vocabulary.

If good looks are important in language-texts, this one ought to be a smash hit. In addition to its attractive cover and lay-out, it boasts an unusual number of maps, pictures and illustrations, many of which are in colour.

"Primer Curso" is evidently the successor to "Curso Moderno De Español,"

whose style and arrangement of topics are imitated, but with many changes in reading selections and illustrations. Much care has been given to developing the famous four: understanding, speaking, reading and writing.

After a lively ten-lesson oral introduction, the text follows a clear-cut pattern. Each lesson has a *Conversación*, a vocabulary list, a grammar section consisting of one important topic followed by a related minor topic, and then a series of ten or more exercises based on the *Conversación* and the grammar of the lesson, a review exercise or two, and all of it topped off with either a *Dialoguito*, or a *Selección* for extra reading.

"*Primer Curso Para Todos*" does not go as far as the older text. The authors recommend it as a first-year book only, although its forty lessons should challenge the very best students.

Like "*Curso Moderno*", this text offers a great many "extras" that teachers like to have handy: refranes, chistes, dictados and expresiones útiles. No less useful are the grammar summaries and review exercises after each tenth lesson.

Not everyone would agree, but one wonders why, in a text where an attempt is made to keep the grammar uncomplicated, so much attention should be given to such irregular verbs as 'caber', 'caer' and 'valer'.

M. F. L.

LANGUAGE FOR EVERYBODY by Mario Pei, Cardinal Giant Edition, Pocket Books, Inc., New York, 1958. Pp. 340. Price 50c.

An introduction to important universal aspects of language, attractively presented by a well-known author, is now available in a low-priced edition which has been faithfully reproduced from the more expensive original published in 1956. The book addresses itself primarily to a lay audience and is, therefore, within the grasp of those high-school students whose curiosity about the theory and practice of language reaches beyond what is normally offered in secondary schools. Indeed, many a college student might read this book with profit, since in many cases it is still possible to specialize in modern languages without ever being exposed to such basic linguistic concepts as the phoneme, morpheme, etc. Those familiar with Mario Pei's other writings will in this volume again detect the lively personal imprint of an author who has consistently endeavoured to make non-specialists aware of the findings, possibilities, and limitations of linguistics, who has tirelessly recommended second-language learning as a means to an increased flow of global communication, and whose intimate acquaintance with Romance languages, combined with diverse insights into many other tongues, has yielded rich illustrative material—perhaps the chief merit of the book under review. The monotony of what might be termed a tribal curriculum—the almost exclusive preoccupation of our schools with the principal occidental languages—is in Professor Pei's book relieved by interesting references to writing systems, as well as phonological, morphological, semantic, historical, dialectological, socio-cultural, and statistical features of such languages as Eskimo, Japanese, Hebrew, and Hindustani. Linguistically more enlightened readers may find fault with some of the statements made in the book: there is, for example, no such language as Bihari. However, the volume is more than adequate for its intended purpose; the practical language-study hints are especially useful, and the author has appended a graded bibliography for the benefit of those seeking linguistic information of a more complex, technical kind.

A. Pietrzyk

VIGNETTES, edited by Morris Sniderman, Thomas Nelson. Price about \$2.00.

This new collection at the Grade XII level contains an excellent choice of stories. They vary in length from two to eight pages, finishing with the play, "L'été de la Saint-Martin" which is, of course, much longer. In all, there must be about one hundred and twenty pages of text, most of it by such expert story tellers as Daudet, France, de Maupassant and Maurois, with selections by Duhamel, Gide, Gabrielle Roy and others whose work is less often included in anthologies for high schools. Every type of student should find something of interest in plot or character study here. The three war stories are of different periods and different styles. There is the exciting "Perquisition" telling of a tense search for incriminating papers during the Revolution, the pathetic "Siège de Berlin" of the Franco-Prussian War, and the unusual "Troisième Symphonie" of the First World War. The students will be amused by Roumanille's "Médecin de Cucugnan" and by the more modern "Naissance d'un maître" which pokes fun at modern art. For classes that enjoy dramatizing the stories, the editor has prepared "Saynètes" suggesting scenes and characters required for each. Every story is followed by lengthy exercises to test comprehension, knowledge of vocabulary and grammar as well as ability to translate into English. There is a French-English and English-French vocabulary at the end of the volume. My only criticism is that the exercises on pronunciation would have been more effective if each one had been based on certain sounds instead of being merely lists of words. However, that is a minor failing in a very fine book.

M. F.

HANS CHRISTIAN ANDERSEN AND CHARLES DICKENS. A friendship and Its Dissolution. By Elias Bredsdorff, University of Cambridge.

This, the seventh volume in the Anglistica series, is much the most interesting and readable monograph yet to appear. The author-editor, a lecturer in Danish at the University of Cambridge, has thoroughly explored the short-lived friendship of two literary giants and has advanced some new theories as to the reason for its collapse.

The volume reproduces all the extant correspondence between the two men, in all some twenty-one letters, but it consists chiefly of the private diary of Andersen's five-week visit to Dickens in the summer of 1857, here printed for the first time. The editor's notes throw a great deal of light on the visit and the reader emerges with a clear and vivid picture of both men. Andersen's childlike eccentricities and awkwardnesses seem to have exasperated the Dickens family at Gad's Hill, but Andersen was apparently unaware that he had overstayed his welcome. Dickens himself was unfailingly generous and sympathetic, but his daughter Kate referred to Andersen as a "bony bore"; after the Dane's departure, Dickens himself mischievously stuck a card in the dressing-table mirror which read: 'Hans Andersen slept here for five weeks which seemed to the family ages.'

M. Bredsdorff believes that Dickens became annoyed at Andersen's numerous letters of introduction to his Danish friends, but it appears likely that, although the two men were at first drawn together by mutual admiration of each other's achievement, Dickens found the Dane not entirely a kindred spirit. Andersen's effusive and unstinted praise may have appeared a little cloying to Boz with his burning vitality, energy and sense of humour.

The volume is splendidly illustrated, with numerous portraits of Dickens, his family, and associates, as well as facsimiles of manuscripts and other fascinating items of Dickensiana. All in all, this unpretentious work is thoroughly worth reading for the sharp, clear light it sheds on this episode in the lives of two great writers.

E.B.B.

THE ACADEMY, 1869-1879, VICTORIAN INTELLECTUALS IN REVOLT. By Diderik Roll-Hansen.

The Academy, 1869-1879, Number VIII in the *Anglistica* series is the story of a periodical which was "planned as the supreme organ of English scholarship" by its intrepid and enthusiastic editor, the young Oxonian, Charles Appleton. Founded as a monthly into which the ambitious editor tried to distil "all that was most brilliant, most advanced, and most authoritative in contemporary science and scholarship," the journal ran its curious course and died ignominiously in 1916, a mere husk of its originally distinguished self. Thus ended Appleton's dream of establishing an "academy," in the sense of a central authority in intellectual matters, by means of a periodical.

The author, Diderick Roll-Hansen, of Oslo, Norway, has also included in the scope of his monograph, a chapter on the later fortunes of the magazine, one on the literary periodicals of the sixteenth century, and one on the University of Oxford in the eighteen-sixties. The last is interesting in its account of the revolt of liberal thinkers, led by Mark Pattison, in this stronghold of Anglican orthodoxy. The author has also compared the Academy with corresponding French and German journals which inspired its publication. Another source of interest is the story of the Hegelian editor's feud with his first publisher, John Murray, a quarrel that led to the foundation of the Academy Company Limited and the development of the journal along the very lines that Murray had suggested. The learned journal, however, proved to be *caviare* to the general, and degenerated under subsequent editors, though in its early days the reviews of which it consisted were signed by the most distinguished intellectuals of the day.

The author's analysis of the whole complicated situation is both scholarly and comprehensive; it should prove particularly interesting to those concerned with the history of literary periodicals. E.B.B.

ON ACTORS AND THE ART OF ACTING by George Henry Lewes - pp. 237
Evergreen Books (Grove Press) - \$1.95.

The series of Evergreen Books provide a curious addition to the current collections of paperbacks. Let it be said at once that their format is fairly good; they are fairly well bound and the print is quite readable. The series seems to specialize in literary curiosities and as such has reprinted many otherwise unavailable books.

The book mentioned above is a curious work. Lewes was the dominant critic of the nineteenth century English theatre, and this volume contains his impressions of the great actors of that period — Kean, Rachel, Macready, and others — together with essays on Shakespeare, acting, and the theatre throughout Europe. Certainly it is an exhilarating book to read: insofar as prose can recapture the effect of a great actor in the theatre, Lewes has written it. His criticism is creative, in that the roles discussed are illuminated by his comments and his suggestions for actors are invaluable. Although the subject matter may have a special appeal, the style of writing must impress all readers. Today's theatre critics could read it with profit. D. G.

POPE AND THE AUGUSTAN STAGE by Malcolm Goldstein - pp. 139 - Stanford University Press - \$4.00.

Mr. Goldstein's volume appears in the series of Stanford Studies in Language and Literature but its appeal will be considerably restricted. In spite of the author's sympathetic treatment of Pope, he does not emerge as a particularly good drama critic; nor, indeed, does the age emerge as a particularly vital dramatic age. Pope and the dramatists of his period are seen as restricted by rules in tragedy, encouraged to excess in comedy, and swayed from their course by personal recriminations in both. Although the volume gives evidence of much literary detective work, and discloses a great deal of information about

Pope's close connection with the theatre, it will certainly have little general interest, even for the specialist. D. G.

A HISTORY OF CHINESE LITERATURE

By Herbert A. Giles; Grove Press, 795 Broadway, New York
(McClelland & Stewart, Toronto); 448 pages; price \$2.65.

This interesting volume is the first history in any language, including Chinese, of one of the richest literatures in the world. For the Western reader, now turning with increasing interest to the Far East, **A HISTORY OF CHINESE LITERATURE** will serve as the basic introduction.

The book ranges over the twenty-five hundred years from the beginnings in the feudal era down to the early twentieth century, from Confucius through the various dynasties to the Wall Literature and Proverbs of the 1900's. The first writing, the book-burning during the Wan Dynasty, the work of Yuan Mei and of Lao Tzu, the rise of Buddhism, the invention of block printing, the origins of the theatre, and other literary landmarks are examined. All of the literary forms, including the novel poetry and scientific work, are discussed in the content of the historic civilization that produced them.

The material is organized chronologically, with an accompanying index and bibliography. Each section is illustrated by numerous translations of the Chinese originals, many of which are highly entertaining.

A HISTORY OF CHINESE LITERATURE gives us a rare insight into Chinese life and thought. Every school library should have a copy.

G. A. K.

BOOKS RECEIVED

Evergreen quality paperback books are now readily available in Canada through McClelland and Stewart, Toronto. Nearly 100 titles are now stocked in Toronto in substantial supply. A number of these books have been received direct from the Grove Press, 795 Broadway, New York 3.

THE DOLPHIN SERIES OF EASIER FRENCH TEXTS, Adair; Clarke, Irwin (6 texts - 35c each).

These texts could serve as an excellent set of class readers, since the stories are short (approximately 20 pages in each text), simple, and well-illustrated. Although the same characters appear throughout the series, each text is complete in itself. The editors claim that the series should provide easy reading for students with one year of French, but it is really more suitable for the latter part of Grade X or early Grade XI, since the student must have a knowledge of the present, past indefinite and future tenses, and of reflexive and irregular verbs. D. H.

LE VIEILLARD AU PORTE-MINE by Georges Simenon; Clarke, Irwin; .60c.

For the student who likes detective stories, this would be an excellent choice. Georges Simenon's writings have become well-known through the creation of his world-famous Inspector Maigret of the Sûreté. In this story we meet another of Simenon's famous characters, Emile, the clever head of a private detective agency, and follow step by step his solution of a crime. It would provide fascinating reading for the Grade XI student. D. H.

THE IDEA OF DECADENCE IN FRENCH LITERATURE, 1830-1900, by A. E. Carter; University of Toronto Press, 1958; price \$4.50.

TWELVE MODERN FRENCH CANADIAN POETS translated by G. R. Roy; Ryerson Press, Toronto, 1958; price \$3.50.

DICTIONARY OF FRENCH LITERATURE edited by Sidney D. Braun; Philosophical Library, New York, 1958; price \$10.00.

BLAKE'S MARRIAGE OF HEAVEN AND HELL (Research Series III) by Martin K. Nurmi; Kent State University Bulletin, Kent, Ohio, 1957.

THE ORDER AND INTEGRATION OF KNOWLEDGE, W. O. Martin, University of Michigan Press; \$6.50.

BEGINNING NORWEGIAN, Einar Haugen, Appleton-Century-Crofts; \$3.25.

GERMAN GRAMMAR FOR SCIENCE STUDENTS, H. K. Kalbfleisch, Copp Clark;

TWELVE FRENCH POETS, D. Parmée, Longmans Green; \$2.25.

ANDIAMO IN ITALIA, Fowler and Torre, Clarke, Irwin; \$1.15.

RAYNAL ET SA MACHINE DE GUERRE, Hans Wolpe, Stanford University Press; \$3.75.

A BOOK OF CONTEMPLATION by Dagobert D. Runes; Philosophical Library, New York, 1947; price \$3.00.

These epigrams are excellent: There are stages in one's personal development when they might prove worthy of assimilation. The work has sterling worth in that it creates in the mind of the reader an attitude of reflection—

Robert Speers

LA RANDONNEE DE L'OISEAU MOUCHE (50c).

LE RETOUR DE L'OISEAU MOUCHE (1.00) original adventure stories by Klinck, G. A.; published by Librairie Générale Canadienne, Montreal.

These books, if provided with a French-English vocabulary, would undoubtedly solve most supplementary reading problems. Written for young teen-agers in Quebec they include all the sure-fire elements: a miraculous aircraft, espionage, adventure, mystery, danger, rescue, romance, world travel.

Each page is filled with action as chapter after chapter the two heroes from Montreal escape danger as they try to right the injustices of the oriental world.

The details of the stories are as modern as the latest Russian claim. The second book describes the invasion of Tibet and the flight of the Dalai-Lama.

Because they are written for French speaking children these books have a verve and flow that can never be attained in "text-book" stories.

M. K.

LES MYSTERIEUX MESSAGERS, Hersay, Gilles (65c); **A LA RESCOUSSE**, Pelletan, Germaine (55c); Clarke, Irwin.

Adventure stories provide the greatest interest for students of a foreign language, since there is plenty of action and the plot moves along quickly. Consequently, both of these selections taken from the London Modern Language Series would immediately capture a student's interest. An English boy living in Paris and his French school chum are the heroes of the first story. Their dis-

covery of clues which they pass on to the Sûreté Nationale leads finally to the capture of the thieves. The second story, based on a true tale of the French Résistance, tells of the escape of some British airmen in which the author's own family had actually been involved. Both texts are provided with vocabularies and questions and would be suitable for use in Grades XI or XII.

D. H.

CAMINOS DE LA CREACION POETICA EN PEDRO SALINAS. By Diana Ramírez de Arellano. Madrid, Biblioteca Aristarco, 1956. Pp. 212. \$3.90. —A study of Salinas' fifth book of poems, *La voz a ti debida* (1934).

A FIRST SPANISH BOOK. By W. W. Timms. London, Longmans, Green & Co., 1957. \$1.25. —Conversational, oral approach, with reading material. Very elementary.

LA COLA DE LA SIRENA. By Conrado Nalé Roxlo. Edited by Ruth C. Gillespie. New York, Appleton-Century-Crofts, 1957. —A play (1941), by the Argentinian dramatist, "for reading in the third semester of college Spanish."

DOUZE CONTES FACILES, Yandell, B.; Clarke Irwin, \$.50.

If you are looking for a set of readers for Grade IX, don't forget this book which has been on the market for some years.

The stories are short, about three pages, and are all told in the present tense. These small units lend themselves to extensive reading in one period. Although short, the stories are amusing and are enhanced by twist-endings.

Exercises, vocabulary studies and questions on the stories complete this book. —M. K.

THE NOTEBOOKS OF MALTE LAURIDS BRIGGE by Raines Maria Rilke (a Capricorn Book); G. P. Putnam's Sons, New York, 1959. Price: \$1.15.

WHAT LIFE SHOULD MEAN TO YOU by Alfred Adler (a Capricorn Book); G. P. Putnam's Sons, New York, 1959. Price: \$1.25.

MODES OF THOUGHT by Alfred North Whitehead (a Capricorn Book); G. P. Putnam's Sons, New York, 1959. Price: \$1.25.

THE DEGRADATION OF THE DEMOCRATIC DOGMA by Henry Adams (a Capricorn Book); G. P. Putnam's Sons, New York, 1959. Price: \$1.25.

REVIEW EXERCISES FOR BAROJA'S "ZALACAIN EL AVENTURERO" (ed. Owen, D. C. Heath) by J. H. Parker. Toronto, Copp Clark, 1958. Pp. 20. (Reprinted from *Canadian Modern Language Review*, 1954-1955.)

WHAT'S HAPPENED TO OUR HIGH SCHOOLS? by J. F. Latimer; Public Affairs Press, 419 New Jersey Ave., S.E., Washington 3, D.C.

SAY IT IN RUSSIAN, published by Dover Publications, 920 Broadway, New York (McClelland & Stewart, Toronto); 1958; Price .85c.

THE SEVEN ENGLISH SPEECH TONES (analyzed and identified with Musical Tones and Chinese Tones); Woo, Jee Sane, The William-Frederick Press, N.Y., 1959.

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These stories are unimaginative and episodic. They are aimed at the Grade X level. The book has exercises and vocabulary. M. K.

INDEX TO VOLUME XV

BOOK REVIEWS

ENGLISH

- A Book of Contemplation*, Runes, D.D., Philosophical Library, N.Y.; XV, 4, p. 44
- Blake's Marriage of Heaven and Hell*, (Research Series III), Nurmi, M. K., Kent State University Bulletin, Kent, Ohio, 1957; XV, 4,p. 44
- Dramatic Providence in Macbeth*, Elliott, G. R., Princeton University Press; XV, 1,p. 56
- Evergreen Books* (paperback editions); Grove Press, N.Y.; (McClelland & Stewart, Toronto); XV, 4,p. 43
- Hans Christian Andersen and Charles Dickens* (Anglistica Series), Bredsdorff, E., Rosenkilde & Bagger, Copenhagen; XV, 4,p. 41
- The Academy, 1869-1879, Victorian Intellectuals in Revolt* (Anglistica Series); Roll-Hansen, D.; Rosenkilde & Bagger, Copenhagen; XIV, 4,p. 42
- The Degradation of the Democratic Dogma*, pub. Putnam, N.Y., 1959; XV, 4,p. 45
- Modes of Thought*, Whitehead, A. N., Putnam, N.Y., 1959; XV, 4,p. 45
- On Actors and the Art of Acting*, Lewes, G. H., Grove Press, XV, 4,p. 42
- Pope and the Augustan Stage*, Goldstein, Malcolm; Stanford University Press; XV, 4,p. 42
- Shakespeare: Richard II to Henry V*, Traversi, Derek; Stanford University Press; XV, 3,p. 74
- The English History Play in the Age of Shakespeare*, Ribner, L.; Princeton University Press, 1957; XV, 1,p. 18
- The Order and Integration of Knowledge*, Martin, W. O.; University of Michigan Press; XV, 4,p. 44
- What Life Should Mean to You*, Adler, A.; Putnam, N.Y., 1959; XV, 4,p. 45
- What's Happened to Our High Schools*, Latimer, J. F., Public Affairs Press, Washington, D.C.; XV, 4,p. 45

CHINESE

- A History of Chinese Literature*, Giles, H. A.; Grove Press, N.Y. (McClelland & Stewart, Toronto); XV, 4,p. 43
- The Seven English Speech Tones* (analyzed and identified with Musical Tones and Chinese Tones); Woo, Jee Sane; The William-Frederick Press, N.Y., 1959; XV, 4,p. 45

FRENCH

- A la Rescousse*, Pelletan, Germaine; Clarke, Irwin; XV, 4,p. 44
- A Book of Wall Pictures for Guided Composition*, Fleming & Fougasse; Clarke, Irwin; XV, 1,p. 57
- A la Recherche du Français*, Cole & Cole; Clarke, Irwin, XV, 1,p. 75
- An Advanced French Vocabulary*, King-Greene, C. W. E.; Ryerson Press; XV, 3,p. 72
- A French Review Grammar*, Carter & Rowe; Ronald Press; XV, 1,p. 59
- Charles à Paris*, Elenborg, S.; Ryerson, 1958; XV, 1,p. 58

- Cinq Années de Français*, Shockett, M.; Macmillan, Toronto; XV, 3p. 73
- Contes*, Calvert, F.; Longmans, Green, XV, 4,p. 45
- Dictionary of French Literature*, ed. Braun, S. D.; Philosophical Library, N.Y., 1958; XV, 4,p. 44
- Diversité des Langues et Bi-linguisme* (2e édition), Taillon, Léopold; Ed. de l'Atelier, Montreal; XV, 1, p. 59; 4, p. 45
- Douze Contes Faciles*, Vandell, B.; Bell, London (Clarke, Irwin); XV, 3, p. 74; 4,p. 45
- French Pronunciation and Diction*, Batt, Jean C.; Macmillan, Toronto; XV, 3, pp. 72-3
- Histoires Drôles, Histoires Gaies, Histoires pour lire*, Potts, E. M.; Dent; XV, 3,p. 74
- Joyeuses Vacances*, Baker, L. A.; Ryerson Press; XV, 1,p. 44
- La Maison d'Autrefois*, Danpierre, J. J.; Clarke, Irwin, XV, 2,p. 48
- La randonnée de l'Oiseau-Mouche; Le retour de l'Oiseau-Mouche*, Klinck, G. A., Librairie Générale Canadienne, Montreal; XV, 4,p. 44
- Le Ballon rouge*, Morrisse, A., Methuen (Ryerson Press), 1959; XV, 4,p. 34
- Les Aventures de Pierre et de Nicole*, Smith, Sheila; Clarke, Irwin; XV, 1,p. 54
- Les Chagrins d'Horace*, Coulson, Evelyn; Clarke, Irwin; 1959; XV, 2,p. 48
- Les Mystérieux Messagers*, Hersay, Gilles; Clarke, Irwin; XV, 4,p. 44
- Le Vieillard au Porte-Mine*, Simonon, Georges; Clarke, Irwin; XV, 4,p. 43
- Nouvelles Lectures pour Tous*, Hutchison, J. C., Longmans, Green; XV, 1,p. 20
- Paris, Marseille, Algérie*, Clayton & Fletcher; Clarke, Irwin; XV, 1,p. 56
- Raynal et sa Machine de Guerre*, Wolpe, Hans; Stanford University Press; XV, 4,p. 44
- Souvenirs de Jeunesse*, Rouillard, C. D., Harcourt, Brace, N.Y. (Gage) 1, 1958; XV, 3,p. 74
- The Dolphin Series of Easier French Texts*, Adair; Clarke, Irwin; XV, 4, p. 43
- The French Exploration of Australia*, Triebel, L. A.; Government Printing Office, Hobart, Tasmania, 1957; XV, 1,p. 58
- The Idea of Decadence in French Literature*, Carter, A. E., U. of T. Press, 1958; XV, 4,p. 44
- Trends and Styles in 20th Century French Literature*, Hatzfeld, H.; Catholic University of America Press, 1957; XV, 1,p. 9
- Twelve French Poets*, Parmée, D.; Longmans, Green; XV, 4,p. 44
- Twelve Modern French Canadian Poets*, trans. Roy, G. R.; Ryerson, 1958; XV, 4,p. 44
- Valcourt ou la dernière Etape*, Roy, Marie-Anne, St-Vital, Manitoba; XV, 1, p. 60
- Vignettes*, Sniderman, M.; Nelson, 1959; XV, 4,p. 41

GERMAN

- Das Geheimnis vom Kuckuckshof*, XV, 1, p. 60
- Der Einfluss des Englischen auf den deutschen Wortschatz*, Ganz, P. F.; Erich Schmidt Verlag, Berlin; XV, 4, ...p. 35
- Der Komet und andere Geschichten*, Fabrizius, F., XV, 1,p. 60
- Der Schwarze Teufel*, XV, 1,p. 60
- Deutsche Philologie im Aufriss* (second edition, revised), ed. Stammer, Wolfgang; Erich Schmidt Verlag, Berlin; XV, 4,p. 36
- Die Siebzehn und andere Geschichten*, Fabrizius, F.; XV, 1,p. 60
- Essential German*, Hauch, E. F., Oxford University Press; XV, 1,p. 6
- German Grammar for Science Students*, Kalbfleisch; Copp Clarke, XV, 4, ...p. 44
- The Notebooks of Malte Laurids Brigge*, Raines, Maria Rilke; Putnam, N.Y., 1959; XV, 4,p. 45

SPANISH

- A First Spanish Book*, Timms, W. W., Longmans, Green, 1957; XV, 4, ...p. 45
- A New Shorter Spanish Review Grammar*, Rodriguez, Castellano, Brown; Scribner's, N.Y., 1958; XV, 2,p. 50
- Breve Historia de la Literatura Antillana*, Olivera, Otto; Ediciones de Andrea, Mexico, 1957; XV, 2,p. 51
- Caminos de la Creacion Poetica in Pedro Salinas*, Ramirez de Arellano, Diana; Biblioteca Aristarco, Madrid, 1956; XV, 4,p. 45
- Don Pio Baroja*, Cela, Camilo, José; Ediciones de Andrea, Mexico, 1958; XV, 2,p. 50
- El Siglo*, Mercader, Juan; Editorial Seix Barral, Barcelona, 1957; XV, 2, ...p. 48
- Estudios Sobre Literatura Hispanoamericana Y Espanola*; Mongió, Luis; Ediciones de Andrea, Mexico, 1958; XV, 2,p. 50
- Francisco de Rojas Zorrilla and the Tragedy*, MacCurdy, Raymond R.; University of Mexico Press, 1958; XV, 2, p. 49
- Historia de la Cultura Espanola*, Reglá, Juan and Alcolea, Santiago; Editorial Seix Barral, Barcelona, 1957; XV, 2, p. 48

- La Cola de la Sirena*, Roxlo, C. N., ed. Gillespie, Ruth C.; Appleton-Century-Crofts, N.Y., 1957; XV, 4,p. 45
- La Voluntad de Estilo*, Marichal, Juan; Editorial Seix Barral, Barcelona, 1957; XV, 2,p. 49
- Korn, Romero, Güraldes, Unamuno, Ortega, Literatura Paraguaya Y Otros Ensayos*, Rodriguez-Alcalá, Hugo; Ediciones de Andrea, Mexico, 1958; XV, 2,p. 51
- Los Grandes Libros de Occidente Y Otros Ensayos*, Imbert, Enrique Anderson; Ediciones de Andrea, 1957; XV, 2, p. 51
- Primer Curso Para Todos*, Pittard & Green; Heath (Copp Clark), 1959; XV, 4, p. 39
- Quaderni Ibero-Americani* (a periodical), ed. Bertini, G. M., University of Turin; Stechert-Hafner, N.Y., XV, 1, ...p. 59
- Review Exercises for Baroja's "Zalacain et Aventureiro"*, ed. Owen; Heath, Boston; Parker, J. H., Copp Clark, 1958; XV, 4,p. 45
- The Selected Writings of Juan Ramon Jimenez*, Hays, H. R.; Grove Press, N.Y., 1957; XV, 2,p. 50
- Vida Y Obras de Tomas Carrasquilla*, Levy, Kurt L.; Editorial Bedout, Medellin, Columbia, 1958; XV, 2,p. 49
- Viva el Espanol*, Timms, W. W.; Harrap, 1956; XV, 4,p. 39

ITALIAN

- Andiamo in Italia*, Fowler and Torre; Clarke, Irwin; XV, 4,p. 44
- Structure and Thought in the Paradiso*, Mazzeo, J.; Thos. Allen; XV, 1, ...p. 60

NORWEGIAN

- Beginning Norwegian*, Haugen, Einar; Appleton-Century-Crofts, N.Y., XV, 4, p. 44

PORTUGUESE

- A Portuguese-English Dictionary*, Taylor, James L.; Stanford University Press, 1958; XV, 2,p. 50

RUSSIAN

- Say it in Russian*, Stepanoff, N. C.; Dover Publications, N.Y. (McClelland & Stewart, Toronto), 1958; XV, 4,p. 45

MULTILINGUA

- Language for Everybody*, Pei Mario; Pocket Books, N.Y., 1958; XV, 4,p. 40

INDEX TO VOLUME XV

ASSOCIATION NEWS

A Vote of Thanks to Dr. Jeanneret, Ian Ferguson; XV, 4,	p. 12
Message from the President of the O.M.L.T.A., Ferguson, Ian; XV, 3, p. 26	
O.M.L.T.A. Convention Programme 1959, Stock, Marie; XV, 3,	p. 27
O.M.L.T.A. Resolutions 1959, Fox, A. M.; XV, 4,	p. 29
President's Remarks, Ferguson, Ian; XV, 4,	p. 7
Principal Jeanneret Retires, Klinck, G. A.; XV, 3,	p. 5
Report of the Committee on Grade XIII Modern Language Examination Questions, Sniderman, M., XV, 3 ...	pp. 29-37
Submission of O.M.L.T.A. Resolutions to the Department of Education, Fox, A. M.; XV, 2,	p. 15
The Waterloo Conference, XV, 1, p. 38; 2,	p. 25
The Windsor Conference, XV, 4,	p. 16

EXAMINATIONS

Comments on Grade XIII French Examinations, 1958; XV, 1,	p. 21
Dictation Passages for Grade XIII (Maria Chapdelaine), XV, 1,	p. 32
Objective Tests are Here, Klinck, G. A.; XV, 3,	p. 7
Some New Language Tests and Minimum Vocabulary Lists, Sniderman, M.; XV, 4,	p. 13

TERM EXAMINATIONS

French — Christmas, XV, 1,	p. 47
Easter, XV, 2,	p. 29
June, XV, 3,	p. 57
German — XV, 1,	p. 43
XV, 2,	p. 40
XV, 3,	p. 65
Spanish — XV, 1,	p. 45
XV, 2,	p. 44
XV, 3,	p. 68
The Oral Examination in England, Hind, Blanche; XV, 2,	p. 13

ITEMS OF INTEREST

XV, 1,	p. 38
XV, 2,	p. 25
XV, 3,	p. 55
XV, 4,	p. 40
In Memoriam: A. J. Husband, XV, 1,	p. 40

LITERATURE AND THE ARTS

Bergson & Proust's "Souvenir Involontaire", Kumar, Shiv K.; XV, 2,	p. 7
---	------

Contemporary French, Peyre, Henri, XV, 1,	p. 3
La Culture dans le Québec contemporain, Bonenfant, J. C.; XV, 14,	p. 19
Maria Chapdelaine (valeur symbolique du roman), Lemieux, H., XV, 1,	p. 10
Religion and Saint-Exupéry's "Petit Prince", Graham, V. E., XV, 3,	p. 3

LANGUAGE PROGRAMMES

A French Course of Study, Steinhauer, D.; XV, 3,	p. 16
A Message From the Canadian Educational Book Publishers Institute, Neale, Gladys E.; XV, 4,	p. 9
North Toronto C.I. Leads with Special Course in the Russian Language, Cox, Helen; XV, 2,	p. 25
Text-Book Selection, Holmes, S. D., XV, 4,	p. 11
The Old Order Changeth, Steinhauer, D., XV, 2,	p. 11
Upper School Prescriptions for 1959-60, XV, 3,	p. 24

ORAL WORK AND PRONUNCIATION

A Miniature Language Laboratory for the High School, Lafratta, M. F.; XV, 3,	p. 13
The Time Has Come, Klinck, G. A.; XV, 1,	p. 5

PROBLEMS AND DIFFICULTIES

Foreign Exchange, Kenney, Morgan; XV, 1, p. 26; XV, 2, p. 53; XV, 3, p. 53; XV, 4,	p. 32
What Date is It?, XV, 3,	p. 15

REVIEW MATERIAL

FRENCH

Commentaires et Questionnaires sur "Maria Chapdelaine", Tessier, J. M.; XV, 1, p. 29; XV, 2,	p. 17
Topical Vocabularies and Review Sentences based on "Maria Chapdelaine", Kenney, Morgan; XV, 3,	p. 39

GERMAN

Continuous Prose Passage on "Die Verschwundene Miniatur", XV, 1, p. 35; XV, 2, p. 21; XV, 3,	p. 51
--	-------

TEACHING METHODS

A Method for Correction of Sentences, Standing, Maude; XV, 1,	p. 19
The Authors Lesson, Steinhauer, D.; XV, 1,	p. 14

TRAVEL

A Holiday in France, Klinck, G. A.; XV, 2,	p. 5
--	------

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